

GOVERNMENT OF INDIA

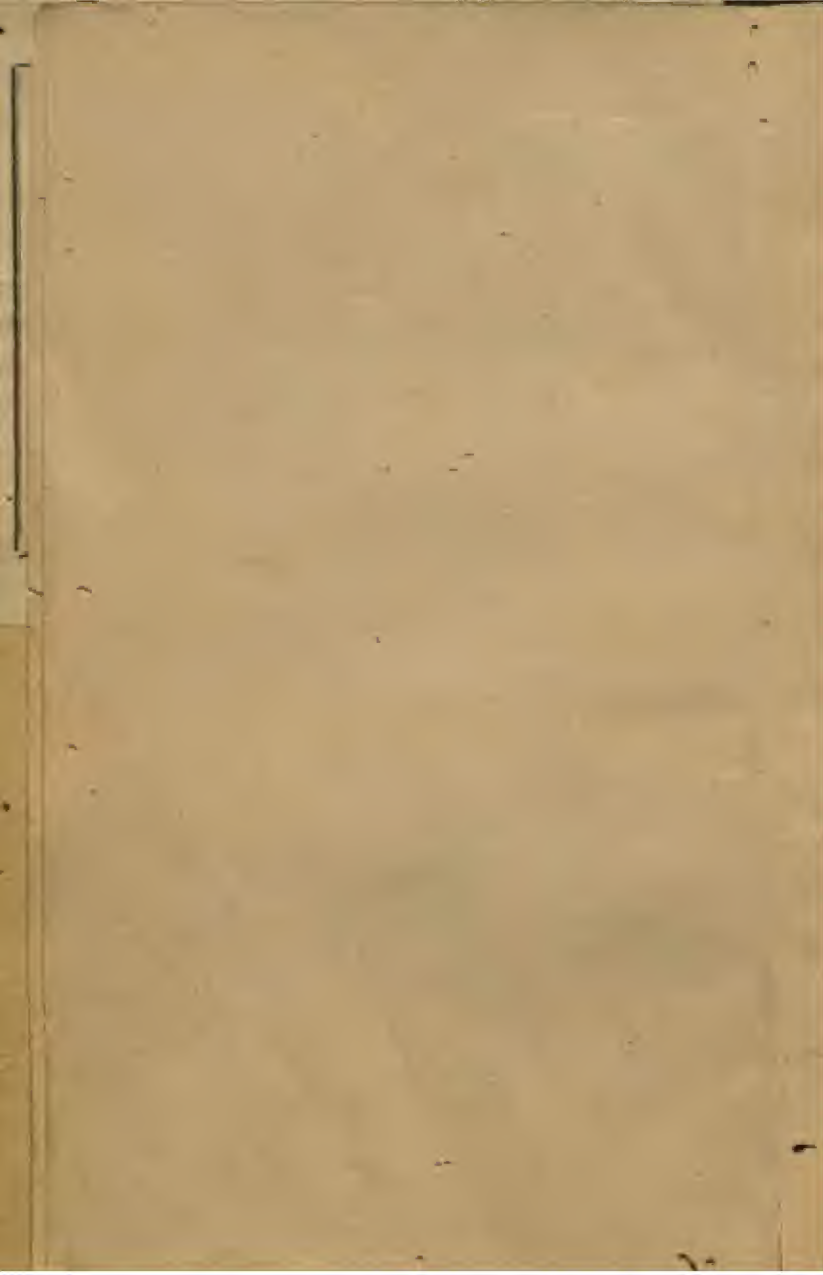
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DELHI

IN TWO DAYS



By
Gopal Krishna



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When one of the Editors of the Third Edition of "Delhi in Two Days" requested me to write a Foreword for the Guide book I willingly agreed. I was glad to be associated with a City, "heir to so much,treasuring a splendid inheritance. Shrines, tombs, mosques, monuments of bygone greatness, have been rescued from decay and their settings beautified. The new buildings wear the sandstone and marble garb of their predecessors wrought faithfully to tradition."

Here in Delhi we see to-day the unique spectacle of the airman from the U. S. A. Air Forces camping on sites once occupied by the Fighting Forces engaged in mortal combat, the allied armies of the Pandavas and the axis hoards of the Kouravas, in the epic battle of Mahabharata nearly three thousand five hundred years ago.

"Delhi Durr Asta" may have been true in more than one sense in the past but this is not true to-day, with air transport, enterprising Tourist Agencies and the realisation that education cannot be complete without being supplemented by travel.

When visiting a town for the first and probably the last time, if I am given a choice between a first-class hotel and a first-class guide book, I shall always choose the latter, more particularly if the town lacks intelligent, informed and honest guides.

I have gone through the proof copy of the book. No effort or thought have been spared to make it useful, concise, faithful and attractive. The selection of artistic head pieces and tail pieces is appropriate and happy. A morning bed with the book on a bright winter morning before setting out. Seeing Delhi new should regret.

B. R. KAGAL

Land & Development Officer.

NEW DELHI

913.05

Del. G. G. P.

in 1962

PREFACE

Delhi is probably the oldest and most unique of all capitals in the world to-day. Rome, the Delhi of Europe, provides the nearest parallel possessing similar mythological and historical associations, best known to Western tourists. But the richness and significance of mythological and historical associations of Delhi is indeed unrivalled. They fully deserve and would amply repay careful observation and thoughtful study. Ever since the creation of this world, about 2,000 million years ago, many a genuine historical cycle has occurred and lapsed into the great unknown. Human records are all too non-permanent, too imperfect and too conflicting to furnish reliable records of any but relatively recent time. However, according to Aryan Historians, about 5,000 years ago, sometimes before the Mahaabhaarat at the beginning of Kali Yug (Dark Age) Maharaja Yudhishtra, the eldest of the five Pandav brothers, cleared the Khaandav forest and founded his celebrated capital, Indraprasth, with the help of Shri Bhagvaan Krishna, whose noble teaching in that immortal scripture, Shri Bhagavadgita, provides spiritual nectar for a bulk of humanity. And it is on or about the ruins of this ancient capital that many a capital was built from time to time—many by Hindus, seven by Muslims and lastly New Delhi, by the British.

No efforts have been spared to make the story interesting and instructive. To this end a considerable number of quotations from acknowledged authorities have been provided, authorised translations and faithful reproductions made, giving chapter and verse. Facts and figures have been generously collected and suitably arranged in a most natural order.

The book has been fully revised and in parts entirely re-written, thus bringing it right up-to-date. Many additions have been made, particularly to the chapter on British History. Suitable illustrations have been added to.

In conclusion it is our most pleasant duty to tender our heart-felt thanks to numerous friends and well-wishers, who have helped us in the making of this book.

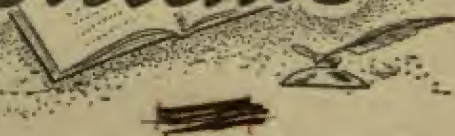
Criticisms and suggestions for the improvement of the next edition will be thankfully received.

DELHI

GOPAL KRISHN.



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INTRODUCTION.

DELHI, from times immemorial, has been the most remarkable seat of civilisation and chivalry, and indeed the most famous centre of grandeur and glory. Ever since its mystic origin in unknown eternity, it has been rushing wild through a head-long course of the strangest vicissitudes. It has been the luring ambition of magnificent monarchs, the enchanting vision of hero after hero, vying through ages, reckless in deed, immortal in fame; the haunted scene of gods and ghosts, the fateful field of fight upon fight, strife upon strife, battle upon battle, and war upon war—nay, most truly in fact, the ominous arena of passing powers.

The compact area between the sacred river Yamuna and the battle-stricken Ridge successively occupied by various capitals—Dilli of Sindhu (Hindu), Delhi of Muslim and Delhi of British is, above all, the greatest historical burial ground. Of the forty-two Muslim Sultans who can be said actually to have ruled or reigned over Hindustan, most of them with Delhi as their seat of Government at least ten were murdered, two died in battle, two were blinded and many were violently deposed. Its ancient stones and magnificent ruins tell fascinating tales and sensational stories of its

glory and desolation. Every little bit of land furnishes thrilling accounts of the fortunes and fates, victories and defeats, glitter and squalor, rights and wrongs, might and misery, triumph and degradation, ruin and restoration—indeed its most wonderful comedies and tragedies. Survey the whole history of Sindhu (India), remote or recent, and it will be clear as crystal that the story of Dilli is really representative of the history of land. Dilli is truly an epitome of Sindhu. The history of Delhi is in fact the history of India. *

The Royal visit of His Majesty the King-Emperor George V, to attend in person the Great Darbar 1912, marked the noon of Delhi's glory and India's grandeur. His Majesty's announcement of restoring Delhi to her ancient honour and proud position as the Imperial Capital added the greatest lustre to her immortal glory. It has been making a splendid progress in its career ever since its re-birth as the Imperial City. Let us confidently look forward to a glorious future for the New Capital. Its stirring past, its quiet present and its significant future provides a most interesting and instructive study. Nay it is a most pleasant pastime too. We confidently believe that it fully deserves the devoted attention of our readers, to their immense joy.



GENERAL.

Delhi, the Imperial Capital, provides most fruitful field for observation. Its various aspects, studied in full detail, would properly constitute the sphere of specialists. But the following salient description would surely be of great interest to the popular reader and the rushing tourists.

Situation.

Delhi possesses the most central geographical position, being situated 960 miles from Bombay, 950 from Calcutta and 940 from Karachi. Set between the ridge and the river, it holds an unrivalled strategic location, guarding as it does the narrow gap, leading to the fertile valley of the sacred river Gangaa. It is the most important Railway junction, being excellently served by the following Railway systems:—North Western, Kalka-Ambala-Delhi, East Indian, Great Indian Peninsular, Bombay Baroda and Central Indian (both broad and metre gauge) and Delhi Shahdara-Sahranpur. At present, it is also the centre of Air Mail Service to England *via* Karachi. An excellent Aerodrome is situated in New Delhi. Recently Delhi has developed to be one of the greatest centres of road transport:—cars, coaches, lorries, buses and rickshaws and conveyances of all descriptions are running at all hours in all directions to places within a radius of over 100 miles.

Topography.

The neighbouring country, surrounding Delhi, has four distinct natural divisions:—

- (1) *The ridge*:—It represents the northern terminus of the Arvalli range and consists of small hills, the maximum height being not more than 915 feet. Starting from Wazirabad village, it continues past the city walls in a southeasterly direction.
- (2) *Yamuna riverain*:—It constitutes the valley watered by the sacred river Yamuna. Its wide

sandy bed is flanked by high banks and is subject to floods. The entire region is inundated during floods, thus rendering it unsuitable for permanent buildings.

- (3) *Southern slopes.* They rise from the Yamuna riverain, near Mathura (Murtra) Road and extend right to the hills west and south.
- (4) *Western table-land.* Situated to the west and north west of Delhi, it is irrigated by Western Yamuna canal. It consists of gardens, plantations and fields.

Area.

The area of the Province is 530 square miles. Its maximum length and breadth is 33 and 30 miles respectively. It consists of 4 towns and 315 villages. Delhi is the name given to the compact area surrounded between the Jumna and the Ridge.

Climate.

Delhi possesses a healthy climate. There are three principal seasons:—

- (1) *Dry season:* 20th February to 19th June. Hot winds and a rising temperature are its main characteristics.
- (2) *Wet season:* 20th June to 19th October. Monsoon winds and rains prevail.
- (3) *Cold season:* 20th October to 19th February. Bleak north-westerly winds make thermometer drop to 47° F and even sometimes to the freezing point.

Population.

According to 1941 Census, the population of Delhi was 9,16,985. Since then however, it has been increasing very rapidly. In fact Delhi is the fastest growing town in the land. It is quite probable that in no distant future it will question the supremacy of Calcutta, in numbers too.

Industry.

Many and varied are the industries of the Imperial Capital. Modern industries are amply represented and are rapidly growing in size and sphere—cotton factories, flour mills, iron foundries, biscuit factories, brush works. The recent war has developed in Delhi several industries, allied to war requirements, such as *newars*, tents, rings, assemblage of motor parts for lorries. It has also provided the establishment of a Polytechnic Institution which turns out hundreds of skilled & trained artisans to be employed in different munition factories and theatres of war. Among ancient arts and crafts, which even to-day hold their own, the following deserve special mention:—

- (1) *Jewellery*:—Delhi has always been famous for its ornaments—gold, silver and particularly jade, such as locketts, pendants and brooches, veined with gold and set with precious stones in lovely designs. A British writer Lt. Col. H. A. Newell so rightly observes (Delhi 1926 P. 14): "Whereas modern jewellery of the description (jade ornaments) is by no means unduly expensive. *Old Delhi work*, in cut and gem-encrusted jade, is described as *priceless*. The *babul* ornaments is another survival. It is pretty and of peculiar interest as proving that, although the Phœnician, method of soldering gold in grains has long ranked amid the lost arts of Europe, it has continued to flourish in India to this day".
- (2) *Embroideries*:—The world famous gold and silver embroideries of Delhi, mostly on gorgeous materials, enriched with lovely needlework, are highly esteemed and command fancy prices. Brightly coloured silk embroidery, on fine white muslin, is a noteworthy Delhi speciality. Exquisite needlework (*chikan*) is done upon velvet, satin and leather. Jewelled and embroidered slippers of beautiful varieties, are made as well.

- (3) *Miniature*:—The world-renowned miniatures of Delhi are exquisite paintings on ivory. They are usually set in locket, brooches and bracelets. They usually portray famous past emperors, celebrated imperial beauties, and striking historical scenes. Lovely mounts are being constantly devised for the charming miniatures.
- (4) *Carvings*:—Excellent carvings on ivory and wood is another speciality of the Imperial Capital.
- (5) *Lac*:—Ornaments, notably bangles and beads of fine quality are produced in large quantities, besides lacquered walking sticks, boxes, mats, toys, and variegated marbles.
- (6) *Pottery*:—The Sindu (Hindu) people have a prejudice against using the same utensils twice—based, of course, on a most hygienic principle—and hence the enormous demand for domestic pottery. From times immemorial, therefore, the potter represents a national institution, with a recognised social status. Glazed pottery is another speciality of Delhi. Its earliest form appears to be a uniform and peculiar penetrating shade of turquoise blue.

Trade

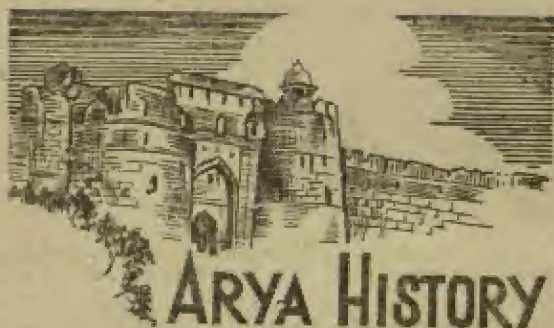
Delhi is easily the largest inland trade centre in the country. It is the greatest distributing centre for Northern India. In fact the prosperity of Delhi, is largely due to its brisk trade and commerce.



History

If only the stones of Delhi could speak, the strangest series of sensational stories will spell-bound the visitor. If again, an oracle, possessed of occult powers and claiming to see the hidden secrets, were to tell the stories of the stones on Delhi, the visitor would indeed be astonished beyond measure. But, as it is, we have to depend upon human documents, from their very nature imperfect and partial, regarding Hindu Delhi, covering an immense stretch of time, from times immemorial right down to 1193, the available authentic historical documents are few and far between. And even these have not been subjected to scientific research methods to arrive at what reliable information could be possible. At any rate we confidently assure our readers, that the best of available literature, has been carefully and exhaustively explored, with a view to cull out all items of popular interest, for his entertainment and guidance.





Glorious Indraprasth About 1,500—57 B. C.

Mahabharat, the world's greatest epic, tells us that the celebrated Maharaja Dharitrashtira, had a glorious kingdom wide and famous, powerful and opulent. On his retirement he divided it, giving to his sons, the Kaurav, Hastinapur, "the Elephant City" on the bank of the Gangaa, 65 miles to the north-east of present Dilli and to his five nephews, the Pandav, Indraprasth, on the bank of the Yamuna, near the present Delhi. And to-day, Rajghat and Nigambodhghat are identified to be the only existing relics of the immortal Yudhishtir's reign. The Pandav Empire, the most magnificent kingdom imaginable, represented the Golden Age *par excellence* of Aryavarat, admittedly without any parallel, 'either before or after

According to the genealogies, found in the Mahabharat and Rajput histories, right from the most ancient times (Dwapar Yug, when the life of men is said to have been a thousand years) down to the beginning of Vikramaditya Era in 57 B. C., 88 Maharajas belonging to four dynasties of Chandar or Indu race, ruled Indraprasth, the most noteworthy among them Maharaja Hasti the founder of Hastinapur on the bank of the Gangaa, Maharaja Yudhistar, the eldest Pandav brother, the founder of Indraprasth on the bank of the

Yamuna, and the last of the line, Maharaja Rajpal, after whom the sceptre of power passed to Maharaja Vikramaditya, the famous king of Ujjain in Malwa.

Two Foreign attempts.

The vast spread of time, from 1,500 to 57 B.C., is extremely poor in historical records. There is just a glimpse of two foreign attempts to conquer India but without any tangible success. In the sixth century B.C. the famous king Darius of Persia sent his best admiral but there was little success. Alexander the Great, the celebrated King of Greece attempted a conquest of India but he could never proceed beyond the river Sutlej and had to retire soon after.

Two landmarks.

However, there are two landmarks of great historical interest:—

Firstly in 321—293 B. C. Maharaja Chander Gupt Maurya, the celebrated Emperor of Maghddh, founded a famous Empire in Bihar, which extended far and wide over India and presumably included Indraprasth. *Megasthenese*, the famous Greek ambassador, pictures India of Maharaja Chandar Gupta's time in the following magnificent terms:—"The inhabitants, having abundant means of subsistence, exceed in consequence the ordinary stature and are distinguished by their proud bearing. They are also found to be well-skilled in arts, as might be expected of men who inhale pure air and drink the very finest water. All the Indians are free and not one of them is a slave. The Indians do not even use aliens as slaves, and much less one of their own countrymen. They live frugally and observe very good order. Theft is a very rare occurrence. The simplicity of their laws and their contracts is proved by the fact that they seldom appeal to law. They have no suits about pledges or deposits, nor do they require either seal or witness, but make their deposits and confide in each other. They neither put out money at usury nor know how to borrow. Truth and virtue they hold alike

in esteem. In contrast to the general simplicity of their style, they love finery and ornaments. Their robes are worked in gold, adorned with precious stones, and they wear flowered garments of the finest muslin. Attendants walking behind them hold umbrellas over them, for they have a high regard for beauty and avail themselves of every device to improve their looks."

Secondly in the third century B. C. India including Indraprastha, was ruled by the noble Mahanija Ashok, "beloved of the Gods." Fifteen centuries afterwards, in 1356, his two famous pillars, the Ashok Lats of Topia and Meerut, were brought over to Delhi by the Emperor Firoz Sahah Tughlak the founder of the 5th Muslim Delhi, the Firozabad. And one of the Ashok Lat of Topia, stands admirably preserved even to this day amidst the fragments of Firozabad near the present Delhi and the other stands on the Ridge near Hindu Rao Hospital.

Of the Gupt period, the Golden Age of Indian history, the famous Chinese traveller, *Fa Hien*, says thus:—"Throughout the country no one kills any living being nor drinks wine nor eats onions or garlic. In this country they do not keep pigs or fowls, there are no dealings in cattle, no butcher's shops or distilleries in their market-place."

Modern Testimonies.

A few modern testimonies about the administration and civilisation of ancient India, by well-known scholars of established reputation will be certainly interesting:

Mr. Thornton observes:—"Ere yet, the Pyramids looked down on the valley of the Nile,—when Greece and Italy, those cradles of European civilisation, nursed only the tenants of a wilderness,—India was the seat of wealth and grandeur. A busy population had covered the land with the marks of its industry, rich crops of the most coveted productions of nature annually rewarded the toil

of husbandmen, skilful artisans converted the rude produce of the soil into the fabrics of unrivalled delicacy and beauty, and architects and sculptors joined in constructing works, the solidity of which has not, in some instances, been overcome by the evolution of thousands of years".

Mr. Rihya Davids remarks thus:—"There was security, there was independence, there were no landlords and no paupers and there was little, if any, crime".

Sir Monier-Williams declares as follows:—"They had a polished language, a cultured literature and abstruse philosophy, centuries before the English even existed in name. They were so far advanced in religion, metaphysics, philosophy, science, art and music, that no other nation could stand as a rival or compete with them in any of these branches of knowledge."

Celebrated Dilli:—57 B.C.—1193 A. D.

Origin. Considerable uncertainty prevails regarding the name, time, founder and manner of the origin of Dilli. However, *Ferishta* records that Dilli was founded about 400 B. C., upon the site of *Indraprasth* the glorious capital of *Yudhishtir*, the eldest of the five *Pandav* brothers, immortalised in the famous epic, *Mahabharat*. He further states that on the devastation of *Kanauj*, Dilli became the acknowledged capital of *Sindhu* (India). On the basis of reliable information, meagre though it be, Dilli, of the earliest historical times, was a large flourishing town in the neighbourhood of *Prithvi Lat* (*Kutab Minar*). It covered an extensive area and constituted the metropolis. And around it, dense virgin forests covered what is now an arid plain, dusty and dull.

Four Famous Maharajas

At any rate, in the history of Dilli, the glories of four famous Maharajas constitute the most important landmarks.

Firstly, in 57 B. C. the celebrated Maharaja Vikramaditya of Ujjain (Malwa) conquered Indraprasth, styled himself as Dilli-pati (Dilli Lord) and in honour of his great victory, founded the well-known era, Vikramaditya Samvat. The name Dilli was adopted after a famous old Maharaja. From 57 B. C. to 663 A. D., Dilli was under the sway of the Ujjain Empire, but it remained practically deserted. However, about 550 A. D., a great Hindu monarch, Harsh subdued the whole of Northern India and founded a splendid Empire. Although Thaneshwar was his capital, but in all probability, Dilli, being so near, shared its glory and grandeur quite as well.

Secondly, after an inglorious neglect for over seven centuries, Dilli had a triumphal re-birth. Maharaja Bilande Tomar, otherwise known as Anangpal I, (563—81 A. D.), rebuilt Dilli and re-peopled it from Kanauj, and of his splendid reign, Anangpur road is a poor but noble memorial.

Thirdly, Anangpal II, shifted his capital from Kanauj to Dilli and restored the historic town to its former glory. This was about 1052 A. D., some twenty five years after Mahmud of Ghazni left India, overgorged with plunder. He commenced the building now known as Lal Kot in which stands the famous Prithvi Lat, dubbed as Kutab Minar: by the Muslim Emperor, Kutab-ud-din Aibak. A mere inscription on Vishnu Lat, misnamed Iron Pillar, in the court of Prithvi Mandir (Kutab Mosque) is the only memorial of the glorious day of Anangpal II.

Fourthly, Maharaja Prithvi Raj Chauhan or Rai Pithora, of immortal fame, was the last great Hindu ruler of Dilli 1164—98. He successfully performed the Ashawmedh Yagya (Horse sacrifice) and was universally declared the Prithvi Raj, literally meaning the world king. He built his famous fort, Kila Rai Pithora, obviously as the centre of his glorious capital.

Unfortunately a fatal domestic quarrel arose. The romantic Prithvi Raj, the chief of Rajput Chauhan clan

ruled North India with his capital at Dilli and the treacherous Jai Chand, chief of the Rathor Rajputs clan ruled Kanauj with capital at Kashi (Benares). Raja Jai Chand announced the Swayambar ceremony (choice-marriage) of his beautiful daughter, Sanyukta. Kings and nobles from far and wide were invited by Raja Jai Chand to do him homage on that auspicious occasion. The proud Prithvi Raj refused to come. At this, Raja Jai Chand set up in mockery at the hall door an ugly effigy of Prithvi Raj. The maiden, however, was already in love with the far-famed Prithvi Raj. She scorned the brilliant kings assembled in the hall and threw the garland of her choice over the image of Prithvi Raj. Now, the valiant Prithvi Raj, who was equally in love with her, was hiding nearby. At that very moment he suddenly dashed out, placed the maiden on his saddle-bow and rode away to the sad mortification of all, and especially the host, Raja Jai Chand. Tradition says that the ignoble Jai Chand, out of mean revenge, urged the Afghans to attack the noble Prithvi Raj.

However, the greatest have their rise and fall. To the eternal glory and perpetual honour of the brave Prithvi Raj, it must be admitted that it was he alone who could and did so long and with so much desperate bravery opposed the Muslim advance. In spite of the most gallant and sustained defence, the citadel fell, at last, to the Muslim invaders Mohammad Ghorî and his General Kutab-ud-din. Treachery prevailed. Mohammad Ghorî called a truce and, to his dishonour, he is said, crossed the Saraswati, fell on the revelling Rajputs, feigned a retreat as they rushed to arms and won a victory without praise or honour. For miles, the battlefield was strewn with Rajput flags, spears and shields, heaped bows, jewelled swords, plumed casques, exquisitely chiselled and damascened gauntlets, greaves, breastplates, gay scarves and the countless dead, included the valiant Prithvi Raj, the Maharaja of Dilli, the Rana of Chitor, and no less than 150 Princes. The flower of Rajasthan lay withered on the stricken field. The exquisitely beautiful Sanyukta, the jewel of the empire of Maharaja Prithvi Raj, "decked in bridal robes, mounted the funeral pyre and went to meet her lord and lover, through the flames, in the mansion of the Sun."

The renown and glory of the noble Prithvi Raj and his noble wife Sanyukta, survives to this day, in the songs of bards and in numerous popular legends. Their romantic love story and its tragic sequel, involving as it did, the fate of nations, are favourite themes throughout the land. Their noble story is the most soul-stirring subject among the people. Above all, Prithvi Raj, is admired as "the personification of all Rajput manhood."

The glorious fall of Maharaja Prithvi Raj sounded the death-knell of Sindhu supremacy over Delhi. The Slave-King Kutab-ud-din commemorated his victory by erecting his capital upon the ruins of that of Maharaja Prithvi Raj. He usurped the credit and glory of Prithvi Raj and named it Kutab Minar. Mosques soon replaced the temples. Mohammod was worshipped in place of Vishnu. Old gods were broken and banished. Their worship was forbidden and their worshippers slain. The Muslim religion was forcibly introduced into the land. Alien laws were instituted. A completely different order of civilisation was inaugurated. But the Hindu institutions, social and religious, were too deeply rooted to be swept away. Mutual interworking of two different types of cultures resulted in hybrid institutions, language, architecture and governments. The wonderful Prithvi Raj, the so-called Kutab-Minar, the triumphal tower of the Muslim supplanter, still stands to-day a landmark to the country-side.

For six centuries after Maharaja Prithvi Raj, from 1193 to 1803, Sindhu power only shone like a lightning, just a few times, for example, when Rana Sanga of Mewar (Udaipur), "the Sun of the Hindus and the greatest and noblest chief in India, defeated Lodi Kings in eighteen pitched battles, when Hem Chander, commonly called Hemu, assumed the title of Maharaja Vikramaditya and defeated Afghans and held sway over Delhi and when the Mahrattas conquered Dilli and the Punjab, only to lose them again. In 1803, at last, Lord Lake stormed Aligarh, captured Agra, and won the battles at Laswari and Delhi. Thus Hindu power and Muslim kingdoms were overthrown together. Both extinguished simultaneously and fell into the whirlpool of oblivion and ruin.



MUSLIM HISTORY

Islam,

Thirteen centuries ago, when the celebrated Maharaja Harsh, ruled supreme a bright kingdom in Northern India with his capital at Thaneshwar near Delhi, there arose from the sandy wastes of Arab, the mighty Prophet Mohammad, (570-635 A.D.) whose creed was the spread of Islam. In one century it dominated Iran, Turkistan and Afghanistan. It took four centuries, however, to reach Sindhusthan (Hindustan).

The Characteristics.

The Muslim period is marred by saddening and sickening stories of sorrow and suffering. The Muslim Emperors have, indeed, left many marvellous monuments to proclaim their material mastery, now dead and gone, but they did precious little to establish any claim to moral grandeur, destined to live for all time. The noble deeds, few and far between, were overwhelmed by the ignoble. A recent British writer, Mr. Hugh A. Brindworth, observes (The Story of New Delhi 1930 p. 4) :—"According to many distinguished historians, the history of the past Muslim cities of Delhi is filled with sickening horrors and tales of ghastly bloodshed, tyranny, treachery and religious intolerance."

Six Centuries.

The Muslim period, at its greatest length, lasted for 664 years, 1193-1857 A. D. It may be divided into two clearly marked halves of equal length: (1) Turki or Turani period, 1193-1526. It is often miscalled Afghan period. Five different dynasties ruled Delhi and five out of seven Muslim cities were built. (2) Mughal or Mongol period, 1526-1857. The chief ruling family was directly descended from Taimur the Tartar. Two Muslim cities were built.

Seven Muslim Cities.

The usually accepted number of Muslim cities, whose remains are extinct, are seven, as follows:—

- (1) *Kutab*:—It was built by Kutab-ud-din Albak, founder of the Slave Dynasty, the first real line of Muslim rulers, about 1200 A. D. on the ruins of the capital of the immortal Prithvi Raj. To-day it is mainly represented by Prithvi Lat (Kutab Minar), Vishnu Lat (Iron pillar) and Vishnu Temple (Kutab Mosque).
- (2) *Siri*:—It was built by Ala-ud-din of Khilji Dynasty about 1303 A.D., some three miles to the north-east of Kutab, in order to provide for the growing population. Now it is known as Shahpur and its only interesting feature is the remains of the portions of the walls constructed as a protection against Mongol or Mughal raids.
- (3) *Tughlakabad*:—It was built by Ghias-ud-din Tughlak, the founder of Tughlak Dynasty, about 1321 A. D., some four miles to the east of Kutab. The perfect tomb of its founder, the remnants of his palace and its massive walls, represent it to-day.
- (4) *Jahanpanah*:—It was built by the second Tughlak King, Mohammad Shah in 1337, with a view to join up Kutab and Siri with walls, for the protection of the inhabited quarters between

them, hence its name, literally meaning, "World-Asylum". At present, it is represented by various monuments—Vijya Mandal, Begumpur Masjid, and buildings such as Roshan Chirag Delhi and Khirki.

- (5) *Firozabad* :—It is some times called Firoz Shah Kotla. It was built by the third Tughlak King, Firoz Shah, about 1354, approximately eight miles north of Kutab and just outside the south-east corner of the present Delhi. It is remarkable to-day for Ashok Lat and the ground plan of a fine mosque. Its buildings are scattered far and wide, and include Kalan Masjid (grand mosque) or Kali Masjid (black mosque) just inside the walls of the present city.
- (6) *Parana Kila* :—It is otherwise known as Indarprasth or Indarpratt. It was built on the oldest site of the famous city built by the five Pandav brothers, the heroes of Mahabharat. It was apparently begun by the second Mughal emperor, Humayun in 1533, completed by the Afghan conqueror, Sher Shah Suri, 1540-5) "the ablest monarch India has ever known" and again inhabited by Humayun on his restoration in 1555. It is situated two miles south of the present Delhi and its splendid walls contain Sher Shah Masjid and Sher Mandal. Just to its south are Humayun's tomb and other buildings.
- (7) *Shahjahanabad* :—It was built by the 5th Mughal Emperor, Shah Jahan, between 1638—1658. During Aurangzeb's reign, Delhi was reckoned to contain 2,00,000 inhabitants. Lal Kila (Red Fort) and Juma Masjid are its principal features. Its walls, restored by the British, are in good preservation. It is now-a-days styled as Old Delhi.

Four Great Mughals.

Of six Muslim dynasties that ruled India for over six centuries, the last one, namely Mughal Dynasty, ruled the longest. And of the Mughal Dynasty, the four great Mughals—Akbar, Jehangir, Shahjehan, and Aurangzeb—deserve special mention:—

(1) *Akbar (1556-1605).*

He is usually regarded as the first and finest of them. When only thirteen years old, he became the Emperor of Hindusthan. He consolidated his Empire and made it powerful. By every means in his power, he laboured to promote harmony by reconciling the various opposing parties in the State. Believing religious misunderstandings to be the root cause of discord, he instituted weekly religious debates and finally founded a religion of his own. Divine Monotheism, which disappeared quickly after his reign.

(2) *Jehangir (1605-1627).*

When thirty seven years old, he ascended the throne with the high-sounding title of Nur-ud-din Jehangir (Light of the Faith, World Grasper). He represented the first fruit of mixed Mughal Rajput alliances, born as he was of a Rajput princess. As heir-apparent, he was undisciplined, arbitrary and even violent. Jealousy prompted him to murder his father's dear friend, the well-known historian Ab-ul-fazl. As Emperor, he was too fond of wine, opium and delicacies—ignoring, of course, the affairs of State.

He practically retired from administration—declaring his beautiful wife, the famous Nur Jehan, as best fitted to conduct all affairs. This Persian lady, pretty and witty, clever and accomplished, was the widow of one of his Generals. She conferred with the ministers and put her name on gold coins and State documents. Naturally enough, she showed favours on her near relatives. At any rate, she was altogether incapable of directing the administration. Bribes became

the order of the day so much so that even Nur Jehan and her brother Asaf Khan, the Prime Minister, would hardly grant anything except at the price of costly gifts. Only the highest bidders could claim the provinces. Robberies and thefts became all too common. In short degeneration was the striking feature of all branches of public service. However, the most important political event of Jehangir's reign was the arrival of Sir Thomas Roe, the first English ambassador at Agra and the granting of a *farmān* to an English Company for establishing a factory at Surat.

(3) *Shahjehan* (1628-1658).

He cleared his way to the throne by murdering his last surviving brother, blinding his nephew and getting his three cousins strangled. And then he started his imperial career with the grandiloquent title of Shahjehan Shahab-ud-din (Lord of the World, Flame of the Faith).

His mother and two grandmothers were all Rajputs, so he was three-fourth Hindu and one-fourth Mughal. His whole character, his whole reign, in fact his whole life, were dominated by his passionate love for his wife, Mumtaz-i-mahal, the celebrated lady buried at the world-famous Tajmahal at Agra. She was the beautiful daughter of Asaf Khan, his father's Persian Prime Minister, thus being a niece of Nur Jehan. How unfortunate, that soon after Shahjehan's accession to the throne, the Empress died in camp during a campaign, after having given birth to their fourteenth child. Her precious remains were carried to Agra and to her memory Shahjehan built the peerless white marble monument, Tajmahal (Crown of Palaces).

Manucci, the Venetian chronicler, describes Shahjehan's administration of justice in appreciative terms: - "The lasciviousness of Shahjehan did not interfere with his care to govern his country most perfectly. He upheld the maxim of his father that true justice must be enforced, rewarding the meritorious and punishing the guilty. He kept his eye on

his officials punishing them rigorously when they fell short in their duty. This was the reason that he kept at his court, an official with several baskets full of poisonous snakes. He would order, that in his presence, they should be made to bite any official, who had failed to administer justice, leaving the culprit lying in his presence till the breath left him. Others, who had deserved death, were commanded to be thrown to mad elephants, who tore them to pieces. Manucci further mentions a curious punishment meted out to military commanders, who fled from battle. Apart from punishment to their own persons, rats were placed in the trousers of their wives and daughters "to disgrace and frighten them."

Manrique, the Portuguese monk, records an interesting account of the celebration of Shahjehan's birthday at Lahore. After the firing of big guns, there were various spectacular entertainments and a sumptuous banquet. Then the Emperor went to a specially erected, richly furnished hall, having a gigantic pair of gold scales, encrusted with gems and swinging from massive gold chains. Loaded with a dazzling wealth of jewels, Shahjehan sat in one of the scales and got himself solemnly weighed four times, firstly, against bags of rupees, secondly, against gold and precious stones, thirdly, against rich brocades, costly drugs and rare spices, and fourthly, against food stuffs and sweetmeats. All these were then distributed among the poor. Naturally enough, they had an excellent cause to exclaim, "A Happy Birthday."

Shahjehan maintained the most splendid Court, never rivalled by that of any monarch before or after. His extravagance was on an unprecedented scale altogether. The magnificence and splendour of his Court fired the imagination and excited the envy of all Europe. Fascinating tales of boundless wealth and unrivalled splendour spread to far away lands. Thevenot writes of Shahjehan thus:—"This Prince wears on his head a jewelled ornament, almost a foot long of inestimable value. It is a rose of great diamonds

from three to four inches in diameter. On the top of the rose is a little crown, out of which rises a branch resembling a palm tree. The stem is a good inch in diameter and six inches long. It is made of several leaves each having at its extremity a lovely long pearl, in shape like a pear. At the foot of the posie are two bands of gold, in which are set large diamonds, encircled with rubies, which with great pearls hanging down dangling on all sides, makes an exceedingly fine show".

However, according to Elphinston, "Shahjehan's greatest splendour was shown in his buildings". His masterpieces are the celebrated Taj Mahal at Agra and the two marvellous monuments—the Red Fort and Jama Masjid—of Shahjehanabad the seventh and last Muslim city, at present styled as old Delhi.

(4) Aurangzeb:—(1658-1707 A. D.)

By his unscrupulous intrigues, he made short work of his three brothers, the unfortunate rivals to the throne. Dara the heir-apparent, was, by Aurangzeb's orders, mercilessly dragged in chains to Delhi, ignominiously paraded through the streets and finally executed in prison. Murad was seized, flung into prison and murdered. Shujah was defeated and forced to fly Burma, from where he was never heard of again. Lt Col. H. A. Newell, an independent British writer observes as follows (Delhi 1926, P. 35 and P. 177): "Although, by far the most ambitious of Shahjehan's four sons, Aurangzeb had persistently concealed designs upon the *Musnad* under the cloak of excessive piety. He has even carried his show of religious zeal to such lengths as to effect the habits and wore the dress of a *fakir*. Aurangzeb's conduct appears to be the blackest because of his hypocrisy. And then Aurangzeb assumed the Imperial power, with the bombastic and high-flown title of Aurangzeb Muhayyi-ud-din Alamgir (Ornament of the Throne, Preserver of the Faith, World Grasper.)

Emperor Shahjehan observed thus about his son Aurangzeb: "He was full of subtle suspicion, and never likely to find anyone whom he could trust". The French Court Physician of Aurangzeb, Francios Burnier, writes thus about *Umras* or Lords of the Emperor's Court. "They mostly consist of adventurers from different nations, who entice one another to the Court and are generally persons of low descent, some having been slaves".

According to Lt. Col. H. A., Newell (Delhi 1926 P. 119) Aurangzeb "was a narrow-minded bigot". Shortly before his death, Aurangzeb wrote thus to one of his sons: "I depart and carry with me the fruit of my sins.....I have committed numerous crimes and know not with what torments they may be punished".



List of the Mohammaden Emperors of Delhi.

No.	Name of Ruler	Accession	Death
TURKS			
1.	Muhammad bin Sam	... 1193	1206
2.	Kutb-ud-din Aibak	... 1206	1210
3.	Aram Shah	... 1210	1210
4.	Shams-ud-din Altamash	... 1210	1235
5.	Rukun-ud-din Firoz	... 1235	...
6.	Razia	... 1236	...
7.	Muizz-ud-din Bahram	... 1239	...
8.	Ala-ud-din Masud	... 1241	...
9.	Nasir-ud-din Mahmud	... 1246	1265
10.	Ghiyas-ud-din Balban	... 1265	1287
11.	Muizz-ud-din Kaikubad	... 1287	1290
12.	Shams-ud-din Kaimurs	... 1290	...
KHILJIS			
13.	Jalal-ud-din Firoz	... 1290	1295
14.	Rukun-ud-din Ibrahim	... 1295	...
15.	Ala-ud-din Muhammad	... 1295	1315
16.	Shihab-ud-din Umar	... 1315	...
17.	Kutab-ud-din Mubarak Shah	... 1316	1320
18.	Nasir-ud-din Khusru	... 1320	1320
TUGHLAKS			
19.	Ghiyas-ud-din Tughlak	... 1320	1324
20.	Muhammad bin Tughlak	... 1334	1351
21.	Firoz Shah	... 1351	1388
22.	Tughlak Shah II	... 1388	1388
23.	Abu Bakr	... 1388	...
24.	Muhammad bin Firoz	... 1389	1392
25.	Sikandar	... 1392	1392
26.	Mahmud	... 1392	1412
27.	Daulat Khan Lodhi	... 1412	...
SAIYIDS			
28.	Khizr Khan	... 1415	1421
29.	Mubarak	... 1421	1433
30.	Muhammad bin Farid	... 1433	1443
31.	Alam Shah	... 1443	...

No.	Name of Ruler	Accession	Death
LODIS			
32.	Bahlol	... 1451	1488
33.	Sikandar	... 1488	1517
34.	Ibrahim	... 1517	1526

MUGHALS

35.	Babar	... 1526	1530
36.	Humayoun (deposed)	... 1530	1939

SURIS

37.	Sher Shah	... 1539	1545
38.	Islam Shah	... 1545	1550
39.	Mohammad Adil	... 1552	1553
40.	Ibrahim	... 1553	1554
41.	Sikandar	... 1554	...

Last Hindu Emperor

Vikramaditya	... 1554	1555
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MUGHALS

42.	Humayoun (returns)	... 1555	1556
43.	Akbar	... 1556	1605
44.	Jehangir	... 1605	1627
45.	Shahjehan (deposed)	... 1628	1666
46.	Aurangzeb	... 1658	1707
47.	Shah Alam Bahadur Shah	... 1707	1712
48.	Jahangir Shah	... 1712	1713
49.	Fatrukh Siyar.	... 1713	1719
50.	*Rafi-ud-daula	... 1719	1719
51.	*Rafi-ud-darjat	... 1719	1719
52.	Muhammad Shah	... 1719	1748
53.	Ahmad Shah	... 1748	...
54.	Alamgir II	... 1754	1759
55.	Shah Alam II	... 1759	1806
56.	Akbar Shah II	... 1806	1807
57.	Bahadur Shah	... 1857	..

The princes marked with astrisk were proclaimed emperors as stopgaps, but cannot be said to have reigned



Some Landmarks.

"Whosoever is the master of Delhi is the master of Hindustan" is indeed a significant saying. The British took about two centuries of continuous efforts to finally establish themselves at Delhi. The note-worthy landmarks towards that event are as follows :—The East India Company came to Madras in the reign of Emperor Shah Jehan and built Fort St. George. At Calcutta in 1690, Fort St. William was built. The victory of Plassey in 1757 founded the British power in India and Calcutta secured the honour of becoming the seat of the British Government in India. Lord Lake's victory at Delhi in 1803 was the most important step towards the spread of British power in Northern India. The successful suppression of the Indian Mutiny 1857 marked the complete consolidation of the British Empire in India. Lord Lytton's Darbar 1877, Lord Curzon's Darbar 1903 and above all the Royal Darbar 1911 of His Majesty the King-Emperor George V, furnished formal finishing touches to a magnificent structure.

INDIAN MUTINY, 1857 -

The Indian Mutiny, 1857 is the most remarkable event in the British history of Delhi. On 11th May 1857 three Indian Infantry Regiments mutinied at Meerut, proceeded unchecked straight to Delhi and occupied the city and the fort. When the Commander-in-Chief got the news, he immediately got together whatever troops were available and started from Ambala for Delhi on 25th May, but unfortunately he died of cholera the following day. His successor General Bernard captured the Ridge on 8th June and from there directed the siege of Delhi, but unfortunately again within a few weeks he also died of cholera on 5th July. His successor, General Wilson, received siege guns and reinforcements on 4th September and resolved to storm the city. On 14th September the besiegers led by the immortal John Nicholson carried out the assault in a most gallant manner. After some days of desperate street fighting, the fort was taken on 20th September and Delhi won.

John Nicholson, the Hero.

Before day break on the eventful 14th September 1857, some 3,000 infantry were drawn up in three columns between Ridge and Ludlow Castle with the heroic John Nicholson at their head. His own column marched on into Kudsia Garden, which column turned off into Custom-house Garden and Campbell's men passed up the high road to Kashmir Gate. At the head of the column moved the explosion party consisting of two young Engineers and three sapper Sergeants and eight Indian sappers under Havildar Madho, carrying the powder bags with which their white comrades were to assay the perilous task of blowing up Kashmiri Gate. By the time the sun had risen some way above the horizon, the heavy British guns had once more cleared up the breaches. Nicholson gave the signal for an advance. The soldiers, with a loud cheer dashed forward, followed by ladder parties. As the troops besieged from low bushwood they encountered a furious storm of musketry front and flanks, which laid many a brave men low. But Nicholson strove on

unhurt and unheeding as if death itself could, not stand against him. Very rapidly the leading stormers reached the ditch planted ladders on fallen masonry, climbed over the breaches and with a wild exultant cheer drove the revolters before them in momentary rout. In the meantime explosion party had burst open the Kashmiri Gate by force of sheer self-sacrificing heroism. Soon after Nicholson himself with the toil-worn remnant of his troops appeared on the scene. A part of Wilson's plan was that storming columns should clear and hold the ramparts as far westward as the Lahore Gate. Contrary to opinion of those around him Nicholson was bent on fulfilling Wilson's instructions to the last letter. Upto now the brave soldiers had "stormed the gates of hell", had done their duty like good soldiers and felt that for the present, they could do nothing more. But Nicholson, who had worked as hard as the meanest soldier was extremely anxious to dash forward. He ordered the soldiers to charge down the lane and charge along the ramparts of Burn Bastion now-a-days popularly known as Shardhanand Bazar. Once again his man rushed forward only to be drawn back by the deadly hail of rifle bullets and grape. Still Nicholson would not give in. Collecting his men for one last effort he marched proudly forward, waving his sword above his head and pointing it towards the foe in front. He found his troops checked and while encouraging his men with his face towards and the back towards enemy. Unfortunately, a shot struck him in back, causing him to reel round. Luckily an orderly placed him in a recess nearby. Much against his will, he was put in a planquin (*doli*) and to be carried by carriers in place of safety, but the bearers fearing mob attack left the *doli* in Chota Bazar and ran away. Incidentally Roberts happened to pass by that lane and found to his great consternation that inside the *doli* was John Nicholson with death written on his face. On Robert's pressing a hope that the wound was not serious John Nicholson replied "I am dying, there is no chance for me". With great difficulty Roberts engaged fresh carriers and it was late in the afternoon when John Nicholson was brought to the field hospital. Sergeant H. Buckle was struck with Nicholson's face. It was always one of power, but

then, in its calm, pale stare, it was quite beautiful. "How unfortunate," the presently his brother Charles Nicholson badly wounded and with amputated arm was brought in another *doli* and sat down near his brother. It was piteous to see the two brothers lying there so helplessly, side by side, in the prime of their stately manhood, looking sadly into each other's eyes, and exchanging their last words on this earth.

Nicholson's case, says Dr. W. Maclier, was from the first a hopeless one and it was a matter of surprise to his medical attendants that he survived even so long as he did. The nature of his wound, a shot through the lungs necessitate absolute quiet of mind and body; and we would fain have enforced complete silence upon him. All it was impossible to carry out, for he would insist upon hearing how matters went in the city, and would excite himself terribly over the news that was brought in from time to time. We would only admire the man who seemed to think little of his own sufferings, and those whose thoughts were absorbed in the success of the military operations.

Lieutenant Montgomerie who was bathing the sufferer's, temples with Eau-de-Cologne remarked as follows:—

"It was terrible seeing the great strong man, who a few years ago was the life and soul of every thing brave and daring, struck down in his way.... I could have followed him anywhere, so brave, cool, and self-possessed, and so energetic, you would have thought he was made of iron. The shot that killed him was worth more to the Panday than all rest put together. Hodson wrote on 15th September to his brother thus:— "Poor Nicholson was most dangerously wounded at a time too, when his services were beyond expression valuable." His grief was shared by Wilson himself and the whole army. It was soon known throughout the Punjab that John Nicholson our best and bravest, had been badly wounded, and men's heart were chilled in the midst of their rejoicing by fear for the safety of their wounded hero.

On the evening of 15th September, Chamberlain was at Nicholson's bedside. He told him that a certain officer had alluded to the possibility of our having to retire, John Nicholson with great indignation said "Thank God! I have strength yet to shoot him, if necessary."

The natural man broke out in that fierce denouncement of a commander who could talk thus openly of abandoning a field already half won. Such conduct seemed to John Nicholson at least as criminal as that of an officer deserting his post in the face of the enemy. How strongly he felt on this subject came out in the message sent at his dictation to Sir John Lawrence begging him by his own authority to depose Wilson and appoint Chamberlain in his stead.

It comforted the dying hero to know that he had not fought and bled in vain. Day after day, the British troops had carried one strong position after another, until, on the morning of the 21st a grand salute from the guns proclaimed that whole of Delhi was once more in British keeping.

How deeply he (John Nicholson) felt for his mother may be gathered from a message dictated by him sometimes before his death "Tell my mother that I do not think we shall be unhappy in the next world. God has visited her with great affliction, tell her she must not give way to grief" The heroic Nicholson, as all his friends and brothers were wont to call him breathed his last at half past nine on the morning of 23rd September in the 35th year of his age, at the moment when his greatness seemed ripening.

Chamberlain in touching letter to Edward says thus "It is a great consolation to think that he had the most skilful medical attendance, and was waited upon as carefully as possibly. Nothing was left undone that could be done to allay suffering and prolong life. Throughout those nine days of suffering, he bore himself nobly; not a lament or a sigh ever passed his lips and he conversed as calmly and clearly as if he were talking of some other person's condition.

and not his own.....I wish you could have seen him, poor fellow, as he lay in his coffin. He looked so peaceful, and there was a resignation in the expression of his manly features that made me feel that he had bowed submissively to God's will, and closed his eyes upon the world, full of hope.....

The Royal Darbar 1911.

The Royal Darbar 1911 was the greatest gathering ever held. A special Darbar Committee consisting of over 100 officers controlled over lacs workman, the expenditure involed amounting to several crores of rupees. The Kingsway, with 100 different camps, presented a unique spectacle. There were about a quarter of million visitors including troops.

The greatest surprise of the Darbar was the proclamation of his Majesty the King announcing the change of capital from Calcutta to Delhi, which had, till then, been kept a closely guarded secret. At the momentous announcement, not only the great Darbar gathering but the whole continent, of India was electrified. His Excellency the Viceroy, Lord Hardinge, in his memorable address, observed as follows: "Many capitals have been inaugurated in the neighbourhood of Delhi, some of which are so ancient that their origin is lost in the mists of antiquity, but none has arisen under happier auspices and assuredly none has ever held promise of greater permanence, or of a more prosperous and glorious future". Thus was Delhi restored to her ancient birth-right as the capital of India. The Imperial City which always crowns India's Emperors, is always destined to occupy the predominant position. Her claim to superiority rests not only upon her glorious history but upon her unique geographical position as well, being almost equidistant from the leading ports of Calcutta, Bombay, and Karachi. Above all it is a most effective strategic centre. His Majesty, the King-Emperor so truly observes. "The traditions of Delhi invest it with a peculiar charm."

NEW DELHI

The Suitable Site.

Active preparations were immediately set afoot for the building of New Delhi. The authorities did not let grass grow under their feet. Many investigations on the selection of a suitable site were carried on but with little success. At last Lord Hardinge, the Father of New Delhi, personally rode about in trying weather and came to a spot near the Tomb of Guru Tegh Bahadur, the noble Sikh martyr. It was the very spot from where in 1391, the terrible Taimur, the dreaded Tamerlane of European historians, a direct descendant of that formidable warrior, Chingiz Khan, watched the horrible invasion of the doomed Delhi. It was the self-same spot where the dreaded Taimur, with a stony heart even at the age of sixty-three, dictated the public massacre of 1,00,000 Hindus, whose heads were heaped up to construct a triumphal pyramid, in order to strike terror into the hearts of the population. Lord Hardinge was immensely pleased with this historic spot, and there and then declared "This is the site of the Government House."

Those Eighteen years

Eighteen years of strenuous labours turned the rugged grounds into smiling gardens. His Majesty, the King Emperor had announced to his assembled subjects, at Coronation Darbar on the 12th December, 1911, the great conception, which after 18 years of dull continuance, culminated in the glorious achievement in February 1931, when New Delhi was formally inaugurated. The translation of the Great Conception into terms of masonry was entrusted to two of the greatest British architects—Sir Edwin Lutyens and Sir Herbert Baker. Seldom since Roman times, has an architect had a like opportunity to start with a clean sheet of paper and bring into being a city, conceived from the first as a unified whole. Petersburg, Washington and Canberra are probably the only parallel cases.

The labour force employed in the building of New Delhi numbered at times 29,000, apart from the labourers

at brick-kilns and distant quarries. Building materials were collected from far and wide. The white and red sandstone were obtained mainly from the states of Bharatpur and Dhawalpur (Dholpur). Marble was obtained from many other States, white and pink from Jodhpur, green from Baroda, yellow from Jaisalmer, chocolate from Kotah, grey from Jhalawar, black from Baisalana. About 1,00,000 cubic feet of marble have gone into the decoration of the Central Buildings only. The bricks alone about 700 millions, used in the building of New Delhi, if laid end to end, would girdle the earth over four times. Railway and tramway, built for construction work only, each totalled 60 miles, and possessed the capacity to carry 2,000 tons daily. There are over 50 miles of excellent roads. They are named after famous persons and are of three classes—150 feet, 120 feet, and 76 feet wide, lined one or more avenues of trees. Among the famous names are Ashok, Prithvi Raj, Feroz Shah and Akbar. The generous stretch of the King's Avenue is unmatched even in Versailles (Paris). The total area of the Ridge to be afforested is 2,000 acres. The Delhi water plant, serving New Delhi, Old Delhi and New Cantonments, has a capacity of 10 million gallons per day.

And Fifteen Crores.

The estimates of building New Delhi, revised from time, to time, gradually rose from 9 crores to over 15 crores of rupees. The Imperial Capital, including the Central Buildings, the quarters for officers and clerks, roads, gardens, electric supply, filtered and unfiltered water-supply and sewage, has cost only about 11 million pounds sterling. A similar building at London would cost thrice as much. And even at Calcutta, such building would have been far dearer.

A Veritable Triumph.

An expert architect, Mr. Shoosmith considers the Imperial Capital, a veritable triumph in architectural achievement (Indian State Railways Magazine, Delhi, February 1931, P. 423): "Heir to so much, New Delhi rightly looks to the past and does it honour, treasuring a splendid inheritance, shrines, tombs, mosques, monuments of bygone

greatness, have been rescued from decay and their settings beautiful, road and avenues bear the names of ancient Kings and of others famous in India's history. The new buildings wear the sandstone and marble garb of their predecessors wrought faithfully to tradition. Yet withal this, New Delhi, born in a modern age, is a truly modern city, thrice blessed at birth. For, with history came Art Science, bringing their gifts to its cradle. Art gave it symmetry and order: its well balanced plan a broad body with a noble head and straight clean limbs of roads stretching across the plain, and last but not the least, its magnificent buildings reaching a splendour of design that few cities can rival. Science brought wide spaces and regional planning, health-giving sanitation and construction that will endure".

A Smiling Garden.

"The Desert City" was an unhappy name once applied to the Imperial Capital. Sir Alexander Rouse, C. I. E., observes thus (Indian State Railways Magazine, Delhi, February 1931, P. 375):—"In its earlier stages, the New Capital was familiarly called "Raisina" and its critics condemned it as "The Desert City." Those who now see it for the first time with its great variety of flourishing avenues, stretches of grass and well-grown gardens, would with difficulty realise that it once deserved the name. The credit for the conversion of the desert into a smiling garden is due to the officers of the Horticultural Department. However, I certainly deplore the existence of those carping critics who even now, with all the wonderful achievements of the builders of the Imperial Capital, in a gloomy voice declare it as "The Desert City."

An Eloquent Tribute.

At any rate, Sir Henry Sharp, C. I. S., C. I. E., pays an eloquent tribute to the builders of New Delhi in truly magnificent terms (Delhi, Its story and Buildings 1928, P. 119-121):—

"The achievements of Sir Edward Lutyens and Sir Herbert Baker and of the staff of the Government Engineers headed by Sir Hugh Keeling eclipse in

splendour and solidity the cities of preceding dynasties and possess the inestimable advantage of profiting from the inventions and hygienic ideals of modern times. The central buildings—the Parliament House, the Secretariate, and Government House—make up a self-contained group, unique in magnificence and immensity of proportion. A dignified restraint of outline, a wealth of rich detail in portico, window, balcony and cupola, the contrast of red sandstone and white marble, the stately courtyards, the soaring domes and campaniles—all these present a miraculous picture, which few, if any, of the architectural works of man can rival Such is the eighth city of Delhi, surpassing its predecessors in magnificence and in the great ideals which it symbolizes—the blending of oriental art and achievement with the sterner influences of the West, the maintenance of ordered rule through a continent of heterogeneous peoples, the tradition of a beneficent administration, which in its kind, is without parallel”.



MONUMENTS

Hundreds of historical buildings and ruins are scattered over the extensive area, a considerable part of which is dominated by the magnificent Prithvi Lat, otherwise styled as Kutab Minar, the seventh architectural wonder of Hindustan. This man-worn plain, which provided sites for many Hindu capitals, seven Muslim cities and for the British New Delhi, is a compact triangle of about seventy square miles. Its apex is represented by the historical buildings at Wazirabad, the east side by the Yamunaa, the west side by the Ridge, and the base by a line of low broken hills, jutting from the Ridge, eastwards, almost to the river Yamuna. The present Delhi, (along with the Civil Lines) spans this triangle from east to west.

For a better appreciation of the celebrated sights of Dilli, it is certainly essential to be acquainted with its history, in outline or detail. Only then do they become truly romantic, otherwise the most exquisitely carved buildings remain but mere heaps of stones. A true vivid story and a bold imagination flight, revives their splendours, dimmed by dust of ages. And thus for a moment, past becomes present, nay, the living and the dead unite in mystical communion.

Three Names.

Particular attention may be drawn to the use of the appropriate name of the city. "Dilli", the original name given after a (Hindu) Maharaja, has been and still is the most popular one in actual use, "Delhi" the name adopted by Muslim rulers, is used quite frequently. It is a Sanskrit word, literally meaning threshold, and signifying that the famous city is the gateway to the fertile valley of the sacred river Ganga, "Dehli" is obviously a meaningless English corruption of Delhi. Of the three names, Dilli sounds shortest and sweetest, Delhi is agreeable and commendable and Dehli is odd and inconvenient. However, all the three have been used as required by the context.

Methodical Programme.

A careful visit by the resident or the tourist, to the splendid sights, will make Dilli to him more intelligible, more interesting, more instructive, in fact more real and more living. Its famous places will leave upon him an indelible impression. He will certainly be a better educated and more thoughtful man for the experience.

The visitor who wants to make the most of his time in seeing the celebrated sight of Dilli, should follow definite plan. It is absolutely essential to adhere to a methodical programme, to avoid a vexacious waste of time, energy and money. A haphazard attempt will lead to sheer confusion. The principal historical buildings have been described from a popular view-point. A constant reference to the description or any other, in relation to a good map, for example Delhi Directory Map or Tourists Delhi Map (Government Press, New Delhi) will be highly useful.

Suitable Itinerary.

A suitable and satisfactory itinerary is highly desirable. For practical convenience, Delhi Junction Railway Station has been chosen as the starting point as well as returning point. The various monuments have been grouped according to their geographical situation under two heads:—North Round and South Round. Each round is more or less circular, so that no road is to be covered twice over, to make the most of available time and keep up the sight-seeing romance and charm. The monuments hereafter described may be read over on the spot for better appreciation. The visitor is requested to make his own programme and plan, to suit best his inclination and convenience.

NORTH ROUND.

Delhi Junction Railway Station, Swarajya Garden (Queen's Garden).

Chandni Chok	—	<i>Gurukulwara Tegh Bahadur</i>
	—	<i>Diwan Hall</i>
	—	<i>Jain Mandir</i>
	—	<i>Jama Masjid</i>
Esplanade Road	—	<i>Gauri Shankar Mandir</i>
Fort Road	—	<i>Red Fort</i>
	—	<i>St. James' Church</i>
Kashmiri Gate	—	<i>Nicholson Garden</i>
Alipur Road	—	<i>Qudsia Garden</i>
	—	<i>Metcalf's House</i>
	—	<i>Old Secretariate</i>
Ridge Road	—	<i>Coronation Memorial</i>
	—	<i>Flagstaff Tower</i>
	—	<i>Muliny Memorial</i>
	—	<i>Ashok Laal</i>
Roshanara Road	—	<i>Roshanara Garden</i>

Subzi Mandi

Tis Hazari

Queen's Road, Delhi Junction Railway Station.

SOUTH ROUND.

Delhi Junction Railway Station.

Swarajya Garden (Queen's Garden)

Clock Tower

Egerton Road

Bar Shabula

Hauz Kazi

Ajmeri Gate

Thompson Road

Connaught Place

Parliament Street

— *Yantr Mantir*

— *Parliament Buildings*

Talkatora Road

Reading Road

— *Lazmi Narain Temple*

Kingsway	—	<i>Secretariate</i>
King George Avenue	—	<i>Viceroy's House</i>
Safdarjang Road	—	<i>War Memorial Arch</i>
		<i>King George Statue</i>
	—	<i>Safdarjang Tomb</i>
		<i>Race Course</i>
		<i>Polo Ground</i>
		<i>Aerodrome</i>
Qutab Road (Old)	—	<i>Qutab Minar</i>
		<i>Iron Pillar</i>
		<i>Yog Maya Mandir</i>
		<i>Baolies</i>
Rai Pithora Road	—	<i>Bai Pithora Kot</i>
		<i>Jahanpana</i>
		<i>Siri</i>
		<i>Tughlakabad</i>
Tughlakabad Station Road		
Muttra Road	—	<i>Kali Devi Mandir</i>
		<i>Okhla Canal Works</i>
		<i>Nizam-ud-din Tomb</i>
		<i>Jahanznara Begam Tomb</i>
		<i>Humayun Tomb</i>
		<i>Indraprasth</i>
		<i>Firozabad</i>
		<i>Ashok Laal</i>
Delhi Gate		
King Edward Park Road		
Meerut Road	—	<i>Nigambodh Ghat</i>
		<i>Nili Ohhatri Mandir</i>
Queen's Road, Delhi Junction Railway Station.		





Chandai Chook (Silver Street)



Divison Hall

QUEENS GARDEN.

Also known as the Swarajya Garden, it is most popular garden of Delhi, lying between and running parallel to Delhi Junction Railway Station and Chandni Chowk. It is the greatest lung of the crowded old Delhi. Citizens and passengers alike use it for rest and recreation. Delhi Municipal Office, Hardinge Library and Wavell Canteen are housed here in prominent buildings. Public meetings and popular exhibitions are generally arranged here—hence the name Gandhi Ground or Swarajya Garden (literally meaning self-Government Garden), given by the enthusiastic people.

Historic Site.

It occupies the site of once famous Sarai erected by Jahanara Begam, the eldest and favourite daughter of Shah Jehan. In its days of glory, it was the most beautiful Sarai throughout the country and was reserved for the accommodation of distinguished visitors to Delhi. When Emperor Shah Jehan, accompanied by the accomplished courtier and wit, Saadatulla Khan, visited his beloved daughter's architectural triumph, the courtier rightly exclaimed ! "If there is a Paradise on the face of the earth, it is this, it is this, it is this" a phrase subsequently immortalised upon the walls of Diwan-i-khas in the Red Fort. The complete effacement of the noble Princess Jahanara's Sarai is indeed a lamentable assault of time.

CHANDNI CHOK.

It is probably the most historic thoroughfare throughout the world. It is certainly one of the finest streets in Hindustan. And in Delhi, of course, it is the most frequented part, the noisiest area, the greatest shopping centre and last but not least the most popular rendezvous.

The Name.

Chandni Chowk, originally derived from the Sanskrit "Chandrika Chatushk" literally means Moonlight Thoroughfare, probably because of its old-time cool and refreshing atmosphere due to the shady avenue and melodious streamlet running along its centre.

Its Stretch.

It is about fifty yards in breadth and over half a mile in length. Definitely speaking, Jain Mandir marks its east end terminus and Fatehpuri Masjid its west end terminus. In days gone by, a striking avenue of *Pipal* and *Nim* trees ran down its centre and sheltered a lovely streamlet, which invested this royal thoroughfare with a cooling refreshness. This avenue split it into two separate roads. The British however, cleared up the avenue and filled up the stream, thus reducing it to a humdrum thoroughfare. It has two striking landmarks, Clock Tower and Fountain, dividing it into three almost equal parts. Clock Tower is nearer the western end and faces Delhi Municipal Office on the north and Nai Sarak (Egerton Road) on the south. Fountain is near the east end and faces Railway Station Road on the north and Kotwali (Police Station) on the south.

Jewellery Headquarters.

The Imperial City has naturally been the chosen centre of luxury, trades and more particularly jewellery. And Chandni Chok, its most important thoroughfare, was quite as naturally the favourite business centre of the world-famous jewellers of Delhi. Lt. Col. H. A. Newell so truly observes (Delhi 1926 P. 87-8): "Chandni Chok is world-famed for skilful gold and silversmiths, who have long made it the headquarters of Indian jewellery. To those unversed in the East and its ways, it is difficult of credence that these unpretentious little shops, innocent of all glitter and display, should contain gems worth a king's ransom."

Business Centre.

Almost all the leading banks and insurance companies and allied businesses are located in Chandni Chok. The Imperial Bank, Punjab National Bank, Allahabad Bank, Central Bank, Chartered Bank, National Bank and Grindlay Company occupy prominent buildings and well-nigh constitute guiding landmarks for the visitors. Leading business houses of all types—hotels *e. g.* Coronation, restaurants *e. g.* Mansarowar, drapers *e. g.* Mohan Bros., Pandit Bros., General

Stores *e. g.* Gadodia, Marwari and a whole host of shops, big and small, old-fashioned and new-fangled attract all types of customers. Shopping and sight-seeing, peddling and tramping lead to immense crowding practically all day.

Historic Scenes.

How difficult it is to believe now, that this peaceful thoroughfare, has more than once run red with blood. On such unfortunate occasions, awful scenes and ghastly sights cast over it their deathly gloom. A few illustrations would suffice:—

Nadir Shah's Massacre.—Where in history could one find a scene more terrible than that enacted in Chandni Chok one spring morning in 1739. Nadir Shah, the Persian soldier of fate, marched through Kabul and Lahore, defeated the Mughal army at Karnal, entered Delhi, took up his quarters at the Royal Palace in the Red Fort and started exhorting the helpless Mughal Emperor concerning his imperial duty, while looting his treasures, fleecing his nobles, and plundering his subjects. A huge Persian army surrounded the city, famine threatened, Nadir Shah dictated the price of grain; the unfortunate citizens rose in revolt and Nadir Shah ordered his General to enter the city with 20,000 troops. At midnight Nadir Shah stirred out of the Red Fort and took up his position in the Golden Mosque (Sunehri Masjid of Roshan-ud-dula), which stands even to-day close to Kotwali (Police Station). At this historic spot, Nadir Shah waited for dawn, which at length, broke big with the fate of Delhi. With the first rays of the sun the terrible Nadir Shah drew his sword, thus giving the signal for general massacre. And so he stood, with drawn sword, fiendishly watching the grimmest tragedy imaginable. The Persian soldiers fell upon the helpless population, sparing none. And this fiery calamity called forth the noblest deeds on the part of high-caste Hindus for the sake of honour. Women and treasures were hastily collected and consigned to the flames. Faithful wives, having lost their husbands, flung their dearest children into wells and sprang in after them. In less than ten hours over a hundred thousand were slain. And all this, while the

stony-hearted Nadir Shah stood stern and unmoved. At last the miserable Mughal Emperor Mohammad Shad plucked up courage, drew near to the Devil Incarnate, Nadir Shah and implored mercy. Having listened to his faltering prayer Nadir Shah sheathed his sword and exclaimed "For the sake of Mohammad Shah I forgive". Immediately, however the Persians started a systematic looting of the rich city. Even the massacre, to their eternal dishonour and damnation, was repeated on a smaller scale four days later. Nadir Shah returned to Persia, having looted Dilli to the score of over four million sterling, in addition, of course, to the famous Peacock Throne. But his total booty was far greater, according to reliable historical testimony.

Other Events. It was in Chandni Chowk, at the Kotwali (Police Station) that Major Hodson, in the Mutiny of 1857, exposed the corpses of the Mughal Princes, slain by him near Humayun's Tomb. It was again from a house in Chandni Chowk that a bomb was thrown at the Viceroy. Lord Hardinge and his assassination attempted, while he was proceeding in state, along the Chandni Chowk to the Red Fort on 23rd December 1912, formally to receive the new Imperial Capital from the Lieutenant-Governor of the Punjab.

*Clock Tower, Queen Victoria Statue and Northbrook Fountain:—*The advent of British rule in India has changed the style of buildings and most of the commercial houses in Chandni Chowk have the tint of modern style in them. The Clock Tower, the Queen Victoria Statue and the Northbrook Fountain are the typical monuments of the Western style. Thus the Eastern bride (Ch. Chok) is adorned with Western ornaments. This picturesque contrast has not marred the beauty of Chandni Chok but on the other hand enhanced it. Not a single Clock Tower throughout India compared favourably with the structure of Delhi Clock Tower.

GURDWARA TEGH BAHADUR.

It occupies a most prominent position and overlooks the well-known square, the Fountain, in Chandni Chok. It is a most important shrine of the Sikhs, the greatest Indian martial race. It is named in honour of the noble Sikh

martyr, Guru Tegh Bahadur, who prophesied that a conquering race would come from the West and encompass the downfall of his Muslim oppressors. He rejected the demand of Emperor Aurangzeb that he should embrace Islam and was in consequence put to death. His tomb lies within walled enclosure near the Viceroy's House, in the very centre and heart of the Imperial Capital, New Delhi.

It has recently been rebuilt at a great cost, sacrifice and labour by the Sikh Community of Delhi in red sand stone and white marble. Its pinnacles and turrets are gilded with gold. Their glitter in the sun-shine is dazzling to the eyes. Its oriental architectural designs drew applause from every sight-seer.

Its towering position has added lustre to the Chandni Chok. The Northbrook Fountain, close by it, being surrounded by the Police Station, Gurdwara, Rama Theatre and Shankar Terrace present an enviable spectacle.

DIWAN HALL

Diwan Hall, a palatial building including probably the biggest public hall, provided with all modern amenities such as electric light and fans, is situated at the east end of Chandni Chok. Its original design, superb architecture and charming grandeur entitle it to be classified among the monumental glories of Delhi. It is named after a noble philanthropic, the late L. Diwan Chand. It was built in 1937 by Diwan Chand Trust at a cost of about 2 lakh rupees, it has a guest house where Arya *Sanyasis Updeshaks* (Preachers) and other stay. It houses a library, a reading room and Arya Kumar Sabha and other institutions. It is the most popular hall where leading Arya Societies and political institutions hold their meetings from time to time.

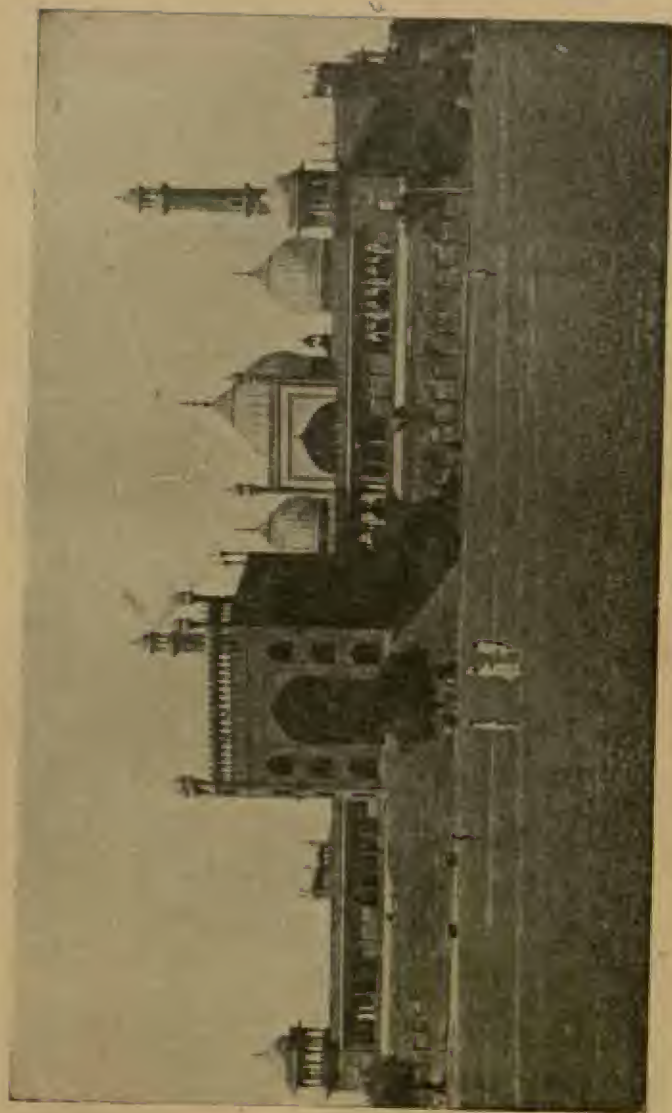
JAIN MANDIR

It is situated at the east end of Chandni Chok, near the Red Fort. It was built about the end of the eighteenth century by Messrs. Harsukh Rai Shugan Chand, who spent eight lakhs of rupees upon it. It forms a striking contrast

to the Mughal architecture. According to Mr. Keene, there is an ingenious device in the porch and the back of the street, supporting the beam under the oblong dome, is decorated with exquisite tracery. Lt. Col. H. A. Newell observes. (Three Days at Delhi 1926, P. 87): "The interior of the sanctuary is profusely painted, gilded and carved .. Alone in the temple at Delhi was the architect inspired with the happy idea of combining use and ornament by decorating the back of the street, with pierced-foliage of unusual delicacy and beauty." Sir E. J. Buck declares (Indian State Railways Magazine. Delhi, February 1931, P. 407): "The interior... is extraordinarily beautiful. It left us agape with wonder at the richness of its mosaic work and the lovely colouring of the painting on its ceiling and walls. The rows of gods, in black and white marble, in silver and in gold, often on carved marble stands, make a wonderful picture."

JAMA MASJID.

It means congregation, metropolis or great mosque. It is also styled Masjid-i-Jahan Numa (world-showing mosque). At first glance, it is by far the most striking building in Delhi, its imposing effect being largely due to its position on a rocky eminence commanding the Fort and the city. It is one of the largest mosques in India. According to the inscriptions on the Prayer Chamber its foundation was laid on the 6th October 1650 by that famous builder, Emperor Shahjehan. For five years: no less than 5,000 masons were daily employed upon it. Finally it was finished by Aurangzeb in 1658. It is built of red sandstone and white marble. The domes above the Masjid are of marble. The two *minars* are of white marble and red sandstone, with gilt-spiked domes. Each is 130 feet high and with 130 steps. There are three gateways the east gateway being the largest. Long wide flights of stone steps lead up to the three gateways, 39 steps facing the north gateway, 35 facing the east gateway and 33 facing the south gateway. It was repaired in 1817 and 1851. In 1900 the Nawab of Rampur spent Rs. 1,80,000 in further repairs.



Jama Masjid



Firoze Shah Fort

An Appreciation-

Sir Henry Sharp appreciates its architectural excellence in generous terms as follows (Delhi 1928 P. 91-2): "But the architect has in truth produced a harmonious whole out of the square, uncompromising exterior, relieved by its generous breadth, and the fairy-like effects which blossom above it. Whether the eye concentrates on the massive outlines and proportions of the exterior, the great court 400 feet each way or on the western face with its white marble panelling, its domes and its minarets, or whether it takes the general effect made up by these features, this mosque stands out as a great epitome of Indo-Saracenic art, its design lavish well proportioned and imperial in its dimensions, its features blending Islamic severity with a magical delicacy of grace."

Noteworthy Features.

The Great Mughal Emperor attended Jama Masjid in state every Friday, when in Delhi, and in its courtyard annually slaughtered a camel on the Idd festival. A portion of the central tank on the west is railed off by a low marble balustrade with an inscription dated 1766 A. D., recording that a eunuch named Mohammad Tahsin Khan, saw in dream at that place the Holy Prophet Mohammad. The sacred relics stored in a room in the north-west corner of the court and displayed to the visitors, include a sandal worn by the Prophet Mohammad during his flight from Mecca, the miraculous imprint of his foot in stone, a chapter of the Koran written from his dictation, and, most precious relic of all, a long red hair from Mohamma's beard.

GAURI SHANKER MANDIR

This beautiful temple stands on the eastern side of Fort Road. It is largely composed of marble and white sandstone. Gauri (Beauty), variously known as Parvati, Bhawani) Durga, Uma, is the consort of God Shiv, the God of Destruction, Shankar, otherwise known as Mahadev or Shambhu, is the name of God Shiv. Thus, it is dedicated to the worship of God Shiv and his consort Parvati. It is one of the most sacred place or worship of the Hindus

Thousands of devotees visit it every day, mostly on their way to and from the sacred river Yamunaa. The statues of Parvati (Himalaya Mountain's Daughter) and Gauri are extremely pretty. The canopy of God Shiv and Goddess Parvati is richly ornamented. Near the temple there are the statues of Lakshmi and Narayan, Radha and Krishan and Yamunaa.

RED FORT

The Fort "was the most magnificent palace in the East—perhaps in the world", so say the well-known architectural critic Fergusson. According to Sir Henry Sharp (Delhi 1928, P. 84) "the view from the Bela (low-lying land) on the riverside, where marble palaces peer over a lower wall, has the unreal appearance of a magic dream." Lal Kila, literally meaning red fort is indeed a very plain and unassuming name. But in good old days of departed glory it bore grand names, for example: - Fortunate Citadel, Shahjehanabad Fort and Exalted Fortress.

Those Ten Years.

Manucci writes:—"The Emperor expended large sums in the construction of the city, and in the foundations he ordered several decapitated criminals to be placed as a sign of sacrifice. The said city is on the bank of the river Yamunaa, a large plain of great circumference, and is in the shape of an imperfect half moon. The walls are built one half of brick and the rest of stone. At every hundred paces is a strengthening bastion, but on these there is no artillery." The Fort was built in ten years, 1639-48, by Emperor Shah Jehan, at a cost of one crore of rupees (ten million rupees), half of which was spent on the walls and half on the buildings. Workmen's wages also amounted to another crore of Rupees. The Fort is an irregular octagon in plan, with its two long sides on the east and west and six smaller ones on the north and south. It measures about one mile and a half in circumference, the total length being some 3000 feet and the breadth 1800 feet. On the river front the walls

are 60 feet in height, while on the land side they rise to 110 feet, of which 75 feet are above the level of the ground. The ditch is 75 feet wide and 30 feet deep. According to Bernier, the famous French physician at Aurangzeb's Court, this ditch, was plentifully stocked with fish and was surrounded by beautifully laid-out gardens, and the low land to the east, between the Palace and the Yamunaa, served as a parade ground and as the arena for the celebrated elephant fights. Manucci says that "beneath the royal balconies, there is, night and day, a mad elephant kept for ostentation."

Cruel Vicissitudes.

Since the splendid days of Shah Jehan, the Fort has suffered many a cruel vicissitude of fortune. In 1719, Emperor Farruksiyar, three years after his marriage to a Hindu princess, was assassinated. His son, Mohammad Shah mounted the *Masnid* (throne). His minister was murdered and the late minister's brother robbed the Peacock Throne of its most precious jewels and the treasury too. Nay, considerable damage was done by repeated earthquake shocks, which continued for over a month. On 9th February 1739, the Persian invader Nadir Shah, attacked Delhi and entered the Fort. Forthwith he demanded twenty-five million sterling, as the price of the Mughal Emperor's ransom. In order to raise the sum, Mohammad Shah, brought out his richest treasures, vast heaps of gold and silver, in coin and ingots, thrones, diadems, jewelled vases and plate and finally the famous Peacock Throne. Nadir Shah accepted all these, of course. To his eternal dishonour and damnation, he ordered a general massacre of Delhi, when a hundred thousand inhabitants fell to the swords of the Persians. The predatory hordes of Jats, Mahrattas and Rohillas, which harassed in turn the Mughal Emperors, despoiled the Fort of its remaining treasures. In 1759, serious havocs were wrought by Mahratta assaults. In 1788, it was the scene of the most grim tragedy ever enacted within its walls. The terrible Rohilla leader, Ghulam Qadir, mastered the Fort. Being convinced that immense treasures were concealed therein, he first commanded, then threatened and ultimately tortured the aged Emperor Shah Alam, to reveal the hiding

place. In vain the poor monarch protested that none such existed. The ladies of the harem were tied up and whipped. His children were dashed to pieces in his very presence. At length the cruel Ghulam Qadir drew his dagger, and stuck out the Emperor's eyes, after which he set fire to the Fort and withdrew. In 1803 Lord Lake found the Emperor Shah Alam, the representative of the once mighty Mughals, a blind old man seated under a rugged canopy, in verity a "King of Shreds and Patches." The blind Emperor Shah Alam continued to reign nominally under the patronage of the Mahrattas and to some extent of the East India Company. But his empire was really departed. A rhyme was composed to ridicule the extent of his jurisdiction :

*"Az Delhi to Palam
Badshahi Shahalam"*

which means :

*"From Delhi to Palam"
Is the realm of Shahalam"*

(Palam is a village ten miles off Delhi).

Such was the fate of Shah Alam (King of the World) and the celebrated Mughal Palace. Finally after the mutiny of 1857, courts and buildings, corridors and gardens, were demolished and barracks built instead.

Labore Gate.

The gate is of imposing design and contains three storeyed rooms. The entrance arch, 41 feet high and 24 feet wide, is flanked by half octagonal towers crowned by open octagonal pavilions, while between the latter is a screen of dwarf coupled Chhatris, crowned by seven miniature domes of white marble and terminated by tapering minarets : topped by lanterns. Aurangzeb erected barbicans 40 feet high, as an additional protection of the gates. Shah Jehan, however, while in prison at Agra, wrote to his son Aurangzeb, regarding these barbicans, as follows : "You have made the Fort a bride and set a veil before her face."

Chhatta Chauk (Covered Street).

It is the roofed street leading from Lahore Gate to a great Court, 200 feet square. Fergusson describes it as the noblest entrance known to any existing place. Bishop Heber describes it as "the noblest gateway and vestibule" he ever saw. The Chhatta Chauk is 263 feet long and 27 feet wide, with a central octagonal court open to the sky. On both sides of the roadway, there are 32 arched cells at first floor and ground floor levels. On the left and right of the great Court are stretched arcades gay with the vivid life of the bazar. Lt. Col. Newell describes them in glowing words (Delhi 1926 P. 69): "Here sat the Court jewellers, goldsmith, picture painters, workers in enamel, carpet manufacturers, weavers of rich silks, kincobs, fine cloths for turbans and makers of pyjama girdles ornamented with gold and silver flowers together with a thousand other beautiful and costly luxuries adapted to the sumptuous taste of the most splendid Court in the world."

Naubat Khana (Band House).

It is about 99 feet long, 68 feet wide and 57 feet high. Its gateway is 29 feet high and 16 feet wide. Five times a day the Royal Band used to play in this lofty hall, on Sundays, the music was kept up the whole day, because it was a day sacred to the sun, and same honour was paid to the day of the week on which the King was born. The visitor had to pass through its entrance to reach the court of Diwan-i-Am. Through this entrance, none could pass mounted except Princes of the Blood Royal, ambassadors, ministers and grandees of the highest dignity, alighted here and walked on foot.

Diwan-i-Am (Hall of Public Audience).

Originally it was enclosed by arcaded cloisters, brilliantly gilt and brightly decorated. It stands on a plinth some 4 feet high; it is 80 feet long, 40 feet wide and 30 feet high. Its original covering of white shell plaster and gilding is lost. The building is open to the north, west and south. The inside of the central hall was divided by columns into three aisles,

each aisle containing nine apartments, each apartment being formed by four pillars some 16 feet apart and supporting engrailed arches.

Jharoka (Recess).

Commanding the body of the hall, a few feet above the floor level, the back wall opens to display a white marble recess, 20 feet wide. It is protected by an elaborately carved marble blustrade. Its interior is panelled with small squares of black marble, the only example of its kind in India. These are wonderfully inlaid with coloured mosaic of semiprecious stones such as jade, agate, lapis & lazuli. According to Lt. Col. Newell (Delhi 1926, p.71):—"Birds and flowers are most exquisitely executed, and the designs are worthy of the workmanship, being those of Austin de Bordeaux, a ranegade jeweller of genius, who sought refuge at the Court of Shahjehan, after having defrauded various European sovereigns by means of imitation gems." Set in the recess is a marble "baldacchino", known as the Nashiman-i-Zul-lahi (Seat of the Shadow of God), panelled with marble and inlaid with precious stones.

Daily Darbar.

The signal given, all conversation was stilled and movement stopped. Every one present, from prince to peasant assumed an attitude of profound humility and stood up with bent head, downcast eyes and hands crossed upon the breast. Be it said to Shah Jehan's credit that he had abolished the humiliating custom of kissing the earth at the approach of the Emperor. The music in the Royal Drum House waxed louder still. All at once the flowered curtains parted and the dazzling figure of the mighty Mughal glittered high up in the recess like a picture on the wall. The Great Mughal sat upon a large chair of solid gold, the birds decorating it being ablaze with diamonds, pearls, sapphires, rubies and emeralds. According to Bernier, the Emperor's dress consisted of a white satin tunic, heavily embroidered in a raised design of coloured silk flowers outlined in gold. The turban consisted of gold cloth. And on its front was fastened a jewelled bird.

resembling a heron, set with diamonds of extraordinary size and value, one immense yellow stone, said to be priceless shining like a small sun. A collar of great pearls fell from throat to waist. At either side of the Emperor, stood princes of the blood appaelled with appropriate magnificence, while splendidly dressed attendants armed with peacock fans and switches, cooled the air and kept off insects.

Its Importance.

So important was this mid-day Darbar that the Emperor dared not absent himself, without imminent danger of a general rising. Immediately below the Judgement Seat, a special platform was reserved for the Vazir and Maharajas of Jaipur and Jodhpur. The vast court was thronged with spectators, litigants, petitioners and others. The great Mughal was personally accessible to the least of his subject. Each plaintiff, no matter how poor, nor how insignificant, had but to hold up his hand with a petition and he obtained a hearing.

In 1825.

According to Bishop Heber, in 1824-25, the hall of Diwan-i-Am, once so richly painted and covered with gold, "was full of lumber of all description, broken palanquins, and empty boxes and the throne was so covered with pigeons' dung, that its ornaments were scarcely discernible."

Hayat Baksh Bagh (Life Bestowing Garden).

The well-known historian, Mohammad Salih Lahori gives an admirable description (Amal-i-Salih fols. 580—82): "This *Frām* like Hayat Baksh Bagh, by the display of its beautiful flower beds, various green plants, blessed flowers and running water channels, is, in the name of Holy God, the finest garden. The wave of its fresh grass surpasses that of roses. The lovely trees of diverse kinds are so interlaced with one another that the sky is not visible any where under neath them. The tank in its centre, 60 yards square shines as a sun-like mirror with its waving light and it is decorated

with 49 silver jets, besides 112 more, playing round it. At its left and right sides are two charming pavilions (Sawan—Hindu month corresponding to July, August and Bhadon—Hindu month corresponding to August-September) decorated with pictures and paintings like the enamelled throne of Queen Shaiba or Solomon's throne studded with emeralds. In the niches, flower vases of gold and silver, full of golden flowers, are placed during the day time, and at night, white wax candies, which appear like stars in the clouds, are lighted and placed inside the veil of water. Beyond the Hayat Baksh Bagh stretches the Mehtab Bagh (Moonlight Garden), now the Barrack Square.

Shah Burj (Royal Tower).

It lies on the north-east corner of the Fort facing the Yamunaa. The Marble pavilion, lying on its south front, was of singular beauty. Bishop Heber, however, visiting Delhi in 1824-25 remarks thus (Heber's Journal, London 1828, Vol. 2: "But, all was, when we saw it, dirty, lonely and wretched, the bath and fountain dry, the inland pavement laden with lumber and gardener's sweepings and the walls stained with the dung of birds and bats." At any rate, its history is certainly interesting. It was from the window of this Tower that the Heir-apparent, Prince Jawan Bakht escaped in 1784 and fled to Lucknow to inform the newly arrived British Governor, of the disorderly state of affairs at Delhi. According to Keene (Fall of the Mughal Empire, P. 140): "The night was stormy and the Prince suffering from fever, but he found a breach, where the canal issued, by which he got to the rampart of Salim Garh. Here he descended by means of a rope and joined his friends on the river sands." According to Lieutenant Franklin (Asiatic Researches London 1799, Vol. 4): "A great part of this notable palace has suffered much by the destructive ravages of the late invaders. The Rohillas in particular, who were introduced by Ghulam Qadir, have stripped many of the rooms of the marble ornaments, and even picked out the stones from the borders of many of the floorings. They also spent three days digging up the floors, for the treasures, supposed to have been hidden by the Emperor Shah Alam.

Nahr-Bihisht (Stream of Paradise)

Originally, in 1291, it was brought by Firoz Shan from the Yamunaa near Khizrabad to Safaidun, 'a distance of 30 *Kos* (A *Kos* roughly equals $2\frac{1}{2}$ miles). Then it was continued for another 30 *Kos* by the Emperor Shah Jehan to reach his Fort. The scalloped marble cascade in the open central bay of Shah Burj marks the inlet of Nahr-Bihisht. This miniature channel ran right along the centre of the buildings on the east and north sides sometimes flowing under portions of marble flooring, sometimes welling into inlaid basins. Rippling over the marble it added to the soft lusciousness of the buildings and to their coolness in the hot days.

Diwan-i-Khas (Hall of Private Audience).

It was the most beautiful marble pavilion, where the Emperor retired after the mid-day Darbar, for confidential discussions with the privileged few. Here too he held his evening court. Woe to the official who failed to attend, his pay was cut, he was degraded in rank and his future fortune jeopardized, if not irretrievably lost. According to Sir Henry Sharp (Delhi 1928, P. 89): "Simple as it is, it is yet, both within and without, one of the most exquisite remains of Mughal art."

The Paradise.

The Hall is 90 feet long, 67 feet wide and stands on a plinth $4\frac{1}{2}$ feet high. Its ceiling is flat and supported by engraved arches. This glorious ceiling was valued by the French jeweller Tavernier at 75 million francs. The central chamber is 48 feet long and 27 feet wide. The marble dais, which formerly stood in this central chamber, is said to have supported the famous Peacock Throne of Shah Jehan. However, according to some writers—Bernier, Tavernier and Carr Stephen the Peacock Throne stood in the Diwan-i-Am. Over the arches at the north and south ends of this central chamber, gold letters announced the famous inscription: "There is a paradise on the face of the earth, it is this, it is this, it

is this. According to Fergusson, it is "if not the most beautiful, certainly the most highly ornamented of all Shah Jehan's buildings." Lt. Col. Newell observes (Delhi 1926, P. 75): "Nevertheless, the exquisite pavilion still stands, a miracle of mosaic carving and delicate tracery."

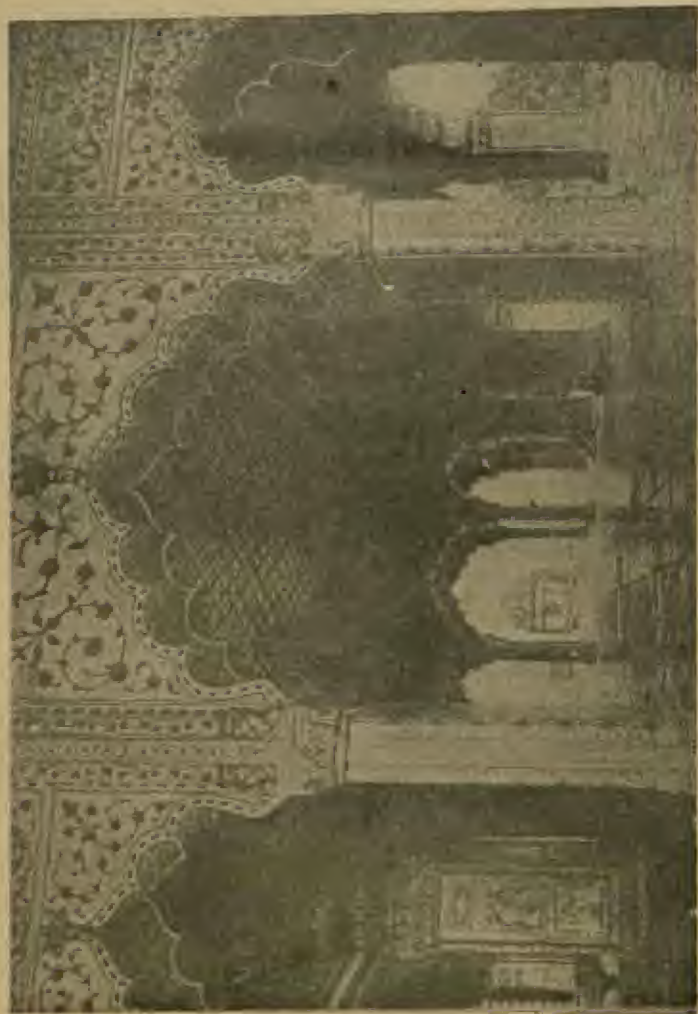
Its Importance

It is bound up more closely than any other building with the history of the Mughal Empire. The favourite resort of Emperor Shah Jehan, it witnessed in turn the heyday and the decline of the House of Taimur. It forms the very *arcana* of the splendid and tragic days of the Mughal Rule. It was here in 1739 that Nadir Shah received the humble submission of his unhappy and unwilling host, Mohummad Shah and robbed him of his most valuable treasures. It was here in 1757 that Ahmad Shah Durani looted further treasures and among other plunder, took back with him a Mughal Princess as consort. It was here in 1788 that the terrible Rohilla leader Ghulam Qadir blinded the Emperor Shah Alam and then asked him in mockery as to what he could see, whereupon the Emperor replied: "Nothing save the holy Quran betwixt you and me." It was here in 1803 that the blind Emperor Shah Alam received his rescuer Lord Lake, thanked him for delivering the tottering Empire from the House of Scindia and conferred upon him high sounding titles. It was here again in May 1857, that the Mutineers proclaimed Bahadur Shah II once more the Emperor of Hindusthan, all unwitting that seven months later, he was to be tried in the self-same hall for his very life.

Peacock Throne.

It was the prettiest adornment of the Diwan-i-Khas. Shah Jehan's Court Chronicler, Abdul Hamid Lahori describes the origin of Peacock Throne as follows (Badshah Nama): "Since from times immemorial, and year in, year out, various jewels of great price, each of them worth to be an ear-ring of Venus, and to be kept in a belt for the Sun, had been kept in the Imperial Treasury, it occurred to the inspired mind of the Emperor, in the early years of the beneficent reign, that





Divan Khos

the collection of such rare presents and accumulation of so many precious things, were only meant for the adornment of the Empire and to increase its ornamentation. Therefore they ought to be made use of in such a place that spectators might enjoy the world-enlightening beauty of the produce of the ocean and the mine and they should lend an added lustre to the Palace."

One Crore Rupees (Ten Million Rupees)

The Court Chronicler, Abdul Hamid Lahori describes the famous Peacock Throne as follows in *Badshah Nama*:—"Great and valuable jewels, the value of which was 86 Lakh Rupees (Rs. 86,00,000), were selected and entrusted to the Superintendent of the Goldsmiths' Office, in order that they be studded in a slab, to be made of one Lakh Tolas (one hundred thousand tolas) of pure gold. The slab was to be $3\frac{1}{2}$ gae long, $2\frac{1}{2}$ gae wide and 5 gae high. It was desired that the inside of the ceiling of the throne should be principally enamelled and the rest set with jewels and that the outside should be adorned with rubies and other precious stones. Of the jewels set in the throne, there was a ruby in the centre valued alone at one Lakh Rupees, a present of Shah Abbas, King of Persia. The Peacock Throne was to be supported by twelve emerald coloured stones. Above its ceiling, two images of peacocks set in bright gems, were to be made, and between them a tree of rubies, diamonds, emeralds and pearls was to be fixed. To ascent the throne, three steps studded with beautiful gems, were to be prepared. Of the eleven slabs, covered with jewels and erected around the Throne for leaning against, the central one, on which the Emperor, a Solomon in rank leans by placing on it his truth-seeking hand, was alone valued at 10 Lakh Rupees (one million Rupees). In the course of seven years, this heaven like Peacock Throne, was completed at the cost of a crore of Rupees (ten million Rupees). The French jeweller Tavernier valued it at six million sterling.

Fancy Verses.

Fancy verses in flowery language, composed by Haji Mohammad Qudsi, were written inside the Peacock Throne. As a specimen thereof, just a few of them are given below:—

1. "How auspicious is the imperial Throne !
Which has been made ready by Divine Help
2. On the day when Heaven desired to construct it
It first melted the gold of the Sun.
3. By the order of the Emperor, the azure of the Heaven
Was exhausted on its decoration.
4. What is the use of gold or jewels but to decorate this Throne
It was the secret of the produce of ocean and mine.
5. On account of its ruby, which is beyond value,
The heart of the red-lipped Beloved is uneasy."

Shah Jehan's Peacock Throne.

The original Peacock Throne of the Great Mughal Emperor, Shah Jehan, described above, was destroyed immediately upon the murder of Nadir Shah, as will be apparent from the story told by an old Khurd to Mr. Fraser (Khorasan):—"When Nadir Shah was murdered and his camp plundered, the Peacock Throne and the Tent of Pearls fell into our hands and were torn into pieces and divided on the spot." Such was the fate of that peerless Peacock Throne of Shah Jehan.

Nadir Shah's Peacock Throne.

According* to Mr. Malcolm (History of Persia Vol. 2 P. 37 Nadir Shah was so fond of Shah Jehan's Peacock Throne that he had an exact duplicate made of it with other jewels. According to the Grand Vizier of Persia (Persia and the Persian Question: Hon. G. N. Curzon, M. P. London. 1892, Vol. 1 P. 321. 2), Nadir Shah's Peacock Throne, the survivor of the two fascimiles, was discovered in a broken-down and piecemeal condition by Agha Mohammad Shah; who extracted it, along with many others of Nadir Shah's jewels by brutal torture from his blind grandson, Shah Rukh at Meshed. Such was the fate of the duplicate Peacock Throne.

Fateh Ali Shah's Peacock Throne.

At the instance of Agha Mohammad Shah, the recovered portions of Nadir Shah's Peacock Throne and some sole surviving remnants of Shah Jehan's Peacock Throne, were made up into the throne of modern shape and style by Mohammad Husain Khan, Sadr of Isfahan, for Fateh Ali Shah, when the latter married an Isfahan young lady, whose popular sobriquet, for some unexplained reason, was Taus-Khanum (Peacock Lady). The King, Fateh Ali Shah was so much pleased with this throne that it was made a remarkably prominent feature in the ceremonies that commonly ensue upon marriage. Thus, however, at one fell swoop, must topple down the whole of the brilliant hypothesis identifying Fateh Ali Shah's Peacock Throne with that of Shah Jehan, which has sustained scores of writers and provided material for pages of glowing rhetoric. Thus again, the wedding present of Fateh Ali Shah must descend from the proud position which it has usurped in the narrative of every writer in this country, without exception. And it is this, Fateh Ali Shah's Peacock Throne, which now stands at the end of the new museum in the Palace at Tehran.

Moti Masjid (Pearl Mosque).

It is some 40 feet long, 30 feet wide and 25 feet high. Engrailed arches, standing on a plinth, 3½ feet high support the roof of the building. During the Mutiny it was damaged by a gun shot. The original copper domes were replaced by the present marble domes. Aurangzeb erected it as a handy place of worship. It was used as a private chapel by the Emperor, where also the female members of Royal Household attended prayers. Its foundation was laid by the Emperor's orders while he was shooting and hunting on the bank of the river Ganga. Aqil Khan, the ablest servant of the Court, discovered the following fitting verse of the Quran and the Emperor approved it as the inscription now no longer traceable (Koran Translation: Sale. London 1857. P. 468):

"Verily the places of worship are set apart unto God, wherefore invoke not any other therein together with God."

Khwabgah (Bed-chamber).

Facing the Diwan-i-Khas, is a set of three apartments, communicating with one another. Tasbih Khana (Beads-band House), where praises unto God were rendered by turning beads). Khwabgah (Bed-chamber) and Baithak-Khana (Drawing Room). Of these, Khwabgah (Bed-chamber) is the largest, being 45 feet long and 18 feet wide. Count Von Orlich, visiting Delhi in 1843, describes it thus (Travels in India Vol. 2 P. 25): "As we entered the halls which lead to the King's apartments, we saw a rhapsodist, who was sitting before the Bedchamber of the Great Mughals and relating tales in a loud voice. A simple curtain was hung between him and the King, who was lying on a couch and whom these tales were to lull to sleep", in the approved fashion of the "Thousand and one Arabian Nights Tales."

Mussamman Burj (Octagonal Tower).

It projects from the eastern wall of the Bed-chamber. In Mughal times, it was the scene of the historical *darshan* (Showing) ceremony, an indispensable item in the Imperial daily programme. Hither the Emperor came regularly at dawn, stepping out on the balcony to salute the rising sun and in turn received the salutations of his newly-awakened subjects. In a court where the Emperor's life was in hourly danger, such a ceremony, was the only tangible proof for the satisfaction of his subjects that he was really alive. We read of one Emperor being actually carried on his sick bed, rather than omit the observance of *Darshan*. It is interesting to note that the ceremony was revived at the Coronation Darbar 1911, their Imperial Majesties, King George V and Queen Mary, appearing from the balcony of Mussamman Burj, to the waiting crowds gathered on the ground between the Fort and the river.

Rang Mahal (Colour Palace).

So called from the coloured decoration with which it was formerly adorned, it lies in the south of Khwabgah. It was the largest apartment of the Royal seraglio, and, in the time of Shahjehan, was known as Mumtaz Mahal (Distinction Palace). The old-time Court Chronicler describes it thus: "In excellence and glory it surpasses the eight-sided throne of heaven and in lustre and colour it is far superior to the palaces in the promised Paradise." What a pity, so little remains of all that elaborate decoration! Its original ceiling is said to have been of silver, but in the reign of Farrukhsiyar it was taken off "to supply a pressing need" and replaced by one of copper. And in the reign of Akbar II, even this was removed and a wooden one put up instead. Down the centre of Rang Mahal, runs the beautiful Nahar-i-Bihisht, with a central fountain basin. Tapping the river Yamunaa, some six miles above Delhi to obtain the necessary fall it fed the Palace with many streams of limpid water, which filled the tanks, played the fountains and poured "like a quick fall of stars" before the illuminated candle niches. And about this, Manucci says thus (*Storia de Mogor*, Vol. I, P. 184) "Shah Jehan ordered some beautiful fish to be thrown into the canal, with gold rings in their heads, each ring having one ruby and two seed-pearls." Bernier gives a beautiful description of the stream of Paradise (*Travels in the Mughal Empire* P 267): "Nearly every chamber has its reservoir of running water at its door, on every side are gardens, delightful alleys, shady retreats, streams, fountains, grottoes, deep excavations that afford shelter from the sun by day, lofty divans and terraces, on which to sleep cool at night. At any rate, the central fountain is certainly most charming. Sayyid Ahmad speaks of Rang Mahal in high-flown language (*Asar-us-sanadid*): "It has a tank, the beauty of which baffles description. It is made of marble and fashioned in such a way that it resembles a full blown flower. Its inlay of flowers and foliage in various coloured stones has been so finely executed that it is beyond the power of any one to describe it. Although the tank is seven *guz* square, yet it is of very little depth. It is just like the palm of a hand. The particular beauty of this is that when is full of

rippling water, the foliage of the inlay work appears to wave to and fro. In its centre is a beautiful flower like a cusp of marble, moreover, on each curving point and arched cup, flowers and leaves of coloured stones spring from creeping plants, and creeping plants from flowers and leaves. Within the cup you will find a hole, through which the water bubbles up from a hidden channel underneath. The sheet of water falling from the edges of the cup and the waving of the plants and flowers under the dancing water, are nothing less than a scene of magic.

Mumtaz Mahal (Distinction Palace).

In its days of glory it was one of the apartments of the Royal Princesses. The British, however, turned it into a Military Prison (carvings by the prisoners can still be seen on the marble dadoes) and later on turned it into a Sergeant's Mess and at present it is being used as the Archaeological Museum.

Salim Garh (Salim Fort).

Although not a part of the Red Fort, it has been too closely associated with it to be left out of account. It was built in 1546 by Salim Shah, son and successor of Sher Shah, as a defence against the approach of Humayun, the whole circuit of its walls being about three quarters of a mile. The bridge built by Jehangir connecting Salim Garh with the mainland was demolished to make way for the present railway bridge. According to Keene (Fall of the Mughal Empire p. 19) it was here, in August 1788, that the helpless Emperor Shah Alam was imprisoned after being blinded by the Rohilla brigand Ghulam Qadir. The chief historical interest of Salim Garh lies in having been the State Prison, where numerous unsuccessful claimants to the Mughal Throne languished and died,—their end hastened by slow poison or the strangler's rope.

During Mutiny.

Emperor Bahadur Shah held daily Darbars in the Fort during the occupation of Delhi by the mutineers. From the

very first, the Emperor seems to have been treated with scant regard. On 11th May 1857, the mutineers from Meerut, arrived at Delhi and forcibly entered the Fort. Mr. Simon Fraser, Commissioner of Delhi, was murdered. On 12th May, the whole day, the Fort was thronged with soldiers demanding pay. In the evening some addressed Emperor Bahadur Shah as "*Are Badshah, ara Budha.*" (You King, you old man), while others caught him by the hand or touched his beard. On 16th May, the mutineers threatened the Emperor, accusing him of concealing some forty Europeans who were afterwards murdered. On 2nd August the Emperor recited the following verses, which he himself had composed:

"May all the enemies of the faith be killed to-day;
The Firangis be destroyed root and branch!
Celebrate the festival of Id-i-Qurban by great slaughter;
Put our enemies to the edge of sword, slay and spare not.

On 31st August, the coat and shoes of prophet Mohammad were brought to the Fort from Nulub-ud-din Masjid. On 19th September, "General" Bakht Khad ran away, along with his army and Emperor Bahadur Shah (Valiant King) took refuge in the tomb of Humayun and the Fourth Punjab Infantry entered the Fort. On 21st September, Lieutenant Hodson captured the Emperor and a Royal Salute was fired in honour of the capture of Delhi. In January 1858 Emperor Bahadur Shah was brought to Diwan-i-Khas, and after a trial lasting forty days convicted and transported for life to Rangoon, where he died on 7th November 1862. "General" Bakht Khan was much sought after but was never heard of or found.



KASHMIR GATE

It signifies not only the old and scarred historical Gate, so named because of its facing the celebrated Kashmir State, but also includes, what was, before the advent of New Delhi, the leading fashionable shopping centre, which proud position has not been snatched away by Connaught Place of New Delhi. At any rate, even now, it claims, and rightly too, the honoured position of being the mother to Connaught Place and the most fashionable shopping centre of Old Delhi. And then, it has always been and still is the real centre of higher education in Delhi accommodating, as it does, Hindu College, Polytechnic Institute, offices of Supdt. of Education, Delhi Province and Secondary Board of Education, Delhi, Ajmer and Merwara. Nay, it is also the seat of the Courts and the Commissioner's Office. So it is from Kashmir Gate that Justice spreads its beneficent rays and Delhi Province governed. Again it is the centre of Christianity, claiming the well-known and time-honoured St. James's Church. And last but not least, here also is situated the General Post Office.

ST. JAMES'S CHURCH.

The most prominent building in Kashmir Gate, its history is indeed interesting and instructive. Colonel James Skinner was a soldier of fortune in the service of Sindhia, but, on the out-break of war between the Sindhia and the British, he left the service of Sindhia and raised what was destined to be the famous Skinner's Horse. And while lying dangerously wounded on the field of battle, he made a vow that, should he survive he would build a Church. Such was the origin of St. James's Church. It was erected probably about 1824 at a cost of £ 10,000. Its design is Palladian, with a fine dome. Like its founder, this sacred edifice also has its share of the havoc of war. The original Metal ball and Cross which surmounted the dome, may still be seen lying in the Churchyard riddled with shot fired during the Mutiny of 1857. On its north lies the grave of its patriotic and pious patron. Be it said to his honour, that he also erected a



Kashmere Gate



Hindu Mandir and a Muslim Masjid—certainly providing a noble example of religious toleration and an object lesson to many a bigoted and narrow-minded religious proselytizer of to-day. The grateful Government perpetuates his memory by two regiments, First Skinner's Horse and Third Skinner's Horse.

NICHOLSON GARDEN

Just outside the Kashmir Gate, it is well-kept small garden, containing the statue of General John Nicholson unveiled by Lord Minto on 6th April 1906. He headed successful attack on Delhi during the Indian Mutiny 1857. The brave General received a mortal wound. As he lay on the ground he asked to be moved into the shade of a tree, after which he exclaimed: "I will remain here until Delhi is taken." Lord Roberts, then a Lieutenant under him, caused him, however, to be carried to camp, where he died nine days later, at the early age of 36.

A graphic account of General Sir John Nicholson's doings has already been given under the heading 'Indian Mutiny, 1857' (Page 26).

KUDSIA GARDEN

It was laid out in 1748 by Kudsia Begam, the wife of Emperor Mohammad Shah, nine years after the terrible Nadir Shah looted and massacred Delhi. She was the mother of the ill-fated Ahmad Shah, from whose reign dates the final decline of the Mughal Empire. Her career presents remarkable extremes of fortunes. Born a slave, she rose to be the wife of an Emperor and mother to his successor. Her son's grand Vizier, Safdar Jang nominated a 16 year old youth, Ghazi-ud-Din as the supreme Commander of the Army. And this wretched Ghazi-ud-Din deposed the Emperor Ahmad Shah, blinded him and also his mother, Kudsia Begum. Of the splendid past of Kudsia Garden, the only remnants to-day are a ruined gateway and a scarred mosque.

METCALFE HOUSE

Once the palatial and luxuriously furnished residence of Sir Theophilus Metcalfe, Bart. Magistrate of Delhi during the siege in 1857, it was burnt on the night of 11th May 1857. The original building played an important part in the Mutiny, when its subterranean rooms and passages afforded concealment to the refugees from Delhi. It has now been considerably altered and enlarged. For some time it housed one of the Indian Legislative Houses.

OLD SECRETARIAT.

Once the temporary Secretariat, now styled as Old Secretariat, it was a hurried construction. The first sod was turned on the 18th May, 1912 and the first instalment of the Government of India, consisting of the Auditor-General and his staff, were accommodated in the temporary Secretariat on the 1st October 1912. This was a remarkable achievement. It was designed to meet the varying needs of the Government of India and consists of a shell which can be altered at will in a few days time, by the removal of partitions, and, during the War, it was occupied alternately, as a barrack for troops and the Secretariat of the Government of India, the alterations at each stage being made in the course of a week or 10 days. In reality, the buildings are of a permanent nature. It was occupied by the Government of India, for 14 years and now houses public offices too numerous to detail. The total expenditure on the temporary Secretariat, the clerk's quarters, the additions to Viceregal Lodge, and the initial expenditure on camps, was about Rs. 60,00,000. Architecturally, the building is one of the most pleasing in Delhi.

CORONATION MEMORIAL.

The Imperial Coronation Darbar Memorial Pillar stands about a mile to the north of the Old Secretariat. This obelisk was erected in 1911. It was here that His Majesty the King-Emperor made the historic Proclamation, announcing the change of Capital from Calcutta to Delhi, thus restoring Delhi to its old time-honoured position as the Capital of India.

FLAGSTAFF TOWER.

"A curious circular structure" is also known as *Baota*. It formed one of the four principal posts on the Ridge during the siege of 1857. On the 11th May 1857, it was crowded to suffocation with men, women and children. After the blowing up of the arsenal, they lost all hope of success and ran northwards towards Ambala. The poor fugitives suffered harrowing experiences.

MUTINY MEMORIAL (Jit Garh)

"A tall Gothic Monument of inferior design," it is situated on the extreme right of the Ridge. From the Mutiny Memorial one can enjoy a magnificent panoramic view of Delhi. It was erected in 1863, in memory of the officers and soldiers, British and Indian, of the Delhi Field Force, [who were killed in action or died of wounds or disease between 30th May and 20th September, 1857. Marble slabs, bearing the names of those fallen during the siege, recall those tragic mid-summer days.

Hindu Rao's House.

Hindu Rao's House, the large two-storied house, once the residence of Mr. Simon Fraser, the Commissioner of Delhi Division and one of the first victims of the Indian Mutiny 1857, was purchased along with the Ashok Lat, by Hindu Rao, an influential Maratha nobleman. Hindu Rao's House constituted the keynote of British position in 1857 and as such was subjected to heavy attack by the mutineers. It was the scene of some of the fiercest fighting. Now it has been converted into the European Hospital.

ASHOK LAT.

Originally it was erected near Meerut in the third century B. C. by Maharaja Ashok. The third Tughlak Emperor, Feroz Shah (1351-58), brought it over to Delhi and erected it in his *Kushak-i-Shikar Palace* in 1356, somewhere in the compound of the building, now known as Hindu Rao's House. During 1713-19, it was thrown down by the explosion of a powder magazine and broken into five pieces. In the year 1838, it came into the possession of Hindu Rao, Maharashtra nobleman and the brother of Bija Bai, the wife of Maharaja Daulat Rao Sindhia of Gwalior. Hindu Rao presented this Pillar to the Asiatic Society of Bengal, and at its request the inscribed portion was sawed off and sent to the Society. In 1866, however, the inscribed portion was returned, and a year later, all the broken pieces were joined together and the completed pillar erected in its present position. The inscription comprises edicts 1 to 6 of Ashok, which are mostly fragmentary, the 6th edict almost entirely missing. It was re-erected by the British Government in 1867. It appears to be composed of six pieces now and has a length of 32½ feet. According to the historian, Shams-i-Siraj Afif, this Ashok Lat of Meerut was re-erected by the Emperor, Firoz Shah Tughlak "amid great feasting and rejoicing," and after its erection "a large town sprang up and the *khans* and *maliks* of the Court built houses there." The transport of Ashok Lat was difficult in those days and its setting up on the Ridge was regarded as a wonderful feat.

Roshanara Garden.

Now it includes Sirhindi garden also. It was originally planned by Roshanara Begum, the second surviving daughter of Shah Jehan and Mumtaz Mahal the queen that lies buried at the world-famous Taj Mahal, at Agra. Roshanara was the favourite sister of Aurangzeb. She had a great talent for intrigue. The palace secrets which she supplied to Aurangzeb enabled him to supplant his elder brother and secure the throne for himself. She was the sole mistress of the Imperial seraglio at Aurangzeb's Court. However, during Aurangzeb's illness in 1654, she intrigued for her selfish ends. After Aurangzeb's recovery, she disappeared from the scene and is said to have been poisoned. She lies buried in the heart of her beautiful garden.



2ND ROUND CONNAUGHT PLACE.

Connaught Place, which could, with better reason be more appropriately styled as "Connaught Circus", is indeed the most fashionable shopping centre of and the most crowded spot in New Delhi, the stronghold of leading business houses, the seat of prominent social institutions, and what is more, undoubtedly the most progressive part of the most progressive town in the country. It leaves a most pleasant impression on the mind of a visitor as the finest landmark of the Imperial Capital. It is certainly the most beautiful circus or square of any town in the land and probably the best-planned throughout the whole world.

It is circular in appearance, consisting of the Inner Circle and the Outer Circle. But a closer observation, however, would indicate it to be horse-shoe-shaped—a lucky affair according to the popular fancy. In the Centre, there is a Band stand, surrounded by a fine ring of pretty lawns. Under the Band Stand is housed an Electric Storage and Distribution Station. Lovely band is played every Saturday from the middle of October to the middle of April. The Inner Circle consists of six blocks, four big and two small. On one side it has park and roads leading to the Parliament Buildings and the two grand hotels Eastern and Western Hostels. On two opposite sides are the three beautifully built cinemas -- Regal, Odeon and Plaza. The radius of the Inner circle is 947-40 ft. The outer road is 160 ft. wide and the service road 52 ft. wide. The Outer Circle consists of 10 blocks, which are being occupied by leading business houses. Here the Statesman and the Burmah Shell Company have their beautiful homes.

YANTR MANTR.

This famous observatory was built, probably about 1724, at the request of the Emperor Mohammad Shah by the most famous astronomer of his age, Maharaja Jai Singh II of Amber, founder of the noted city of Jaipur. Although, the



Jantar Mantar (Observatory)



Birla Mandir



Secretariat

original design was never completed, quite enough was done to prove considerable astronomical skill. As an evidence thereof the great equatorial dial still stands. Its usual dimensions have gained for it the title of *Samrat Yantr*, literally meaning Prince Dial. A flight of steps leads to its top. The hypotenuse is 118 feet 7 inches, its base 104 feet 1 inch and its perpendicular 56 feet 9 inches. There are two small dials and a concave of stone work 27 feet 5 inches in diameter, representing the celestial hemisphere. It was restored by the Maharaja of Jaipur in 1911, in honour of King George's visit to Delhi. Maharaja Jai Singh II built similar Yantr Mantr at Ujjain and Benares and a large and complete Yantr Mantr within the Palace at Jaipur. The Yantr Mantr at Benares is in a good state of preservation. He died in 1743, and a British writer, Mr G. R. Kaye (*The Astronomical Observations of Jai Singh 1918-Calcutta*), in a lighter vein remarks: "His wives, concubines and science expired with him on the funeral pyre."

LAKSHMI NARAYAN MANDIR.

Shri Lakshmi Narayan Mandir is the most popular Hindu temple in New Delhi on Reading Road. It has been built at a cost of several lakhs of Rupees for Shri Sanatan Dharam Sabha, New Delhi, by that noble philanthropic Sri Raja Baldeo Dass Birla. Its extensive buildings contain separate temples for Shri Lakshmi Naraini, Shri Bhagwan Shiv and Sri Durga. Adjacent to the same on one side is Gita Bhawan containing a beautiful statue of Shri Bhagwan Krishna and charming paintings from that immortal epic of Mahabharata. On the other side of Lakshmi Narayan is an excellent temple dedicated to Shri Bhagwan Budh and charming paintings from his life and teachings. Besides there is a guest house, a library, a reading room and a physical culture centre etc. It is the largest cosmopolitan Mandir for all the non-Muslim and non-Christian religions which originated in India such as Sanatan Dharm, Arya Samaj, Sikh Dharm, Buddh Dharm and Jain Dharm etc. All the followers of these religions may participate in religious worship and congregation such as *Sandhya*, *Satsang* and

Kirtan. A special feature is that *Harijans* the so-called untouchables, are quite as welcome as high caste Hindus. Even non-Aryan visitors such as Muslims or Christians are welcome, subject to the Rules of the Mandir. Its unique design, masterly plan and marvellous architecture provides a happy and unrivalled co-mingling of the Eastern and Western styles built throughout under the direct supervision of Indian Architects. It is a most modern Hindu monument, truly magnificent and adding an unrivalled gem to the glories of the Imperial Capital, which no discriminating visitor can afford to ignore. Its charming grandeur, beautiful statues, brilliant paintings, fine carving, excellent representation, noble sayings such as of *Vedmantra*, *Shloka*, *Ashloka* and those of saints and sages and so many things besides, that leave lasting impression even on the mind of a hurrying visitor. Once visited, one always longs to see it over and over again with never having a fill, so fascinating and bewitching is the attraction of this unique *Mandir*.

The back side adjoining the ridge has been converted into an artificial and miniature mountain scenery. It affords scenes of falls, cataracts, caves, canopies and gymnasia. A well, dug deep in the rocks, provides sweet cold water. The whole portion exhibits a picturesque scene and shows the intrinsic and exquisite skill of the Indian labour.

PARLIAMENT BUILDING.

Although not a part of the original design of New Delhi, it is indeed a most noteworthy structure, the third finest architectural triumph of the British builders. Its foundation-stone was laid by His Royal Highness the Duke of Connaught in 1921. It took five years to build. It was opened by Lord Irwin on 18th January 1927. It is a complete circular edifice, half a mile in circumference with a continuous open colonnade. The circle is intended to signify unity and eternity. The diameter of the central dome is 98 feet, as compared with 109 feet of the dome of St. Paul's Cathedral, London. There are 144 columns of the purest creamy sandstone each 27 feet high, all round in the verandah.



Council Chamber



Mole Masjid

Three Chambers.

Three separate chambers—one for Legislative Assembly, one for State Council, one for Princes Council—radiate from the Central Hall, which is large enough to hold them all at a State Durbar. Legislative Assembly Chamber is designed to accommodate 400 members, the State Council 200 and the Princes' Council 120. Between the Chambers are fountains, waterways and gardens. There are *purdah* galleries and Committee Rooms for each Chamber.

Fancy Names.

Fancy and funny names have already been bestowed upon the Parliament Buildings of India. Soon after the first storey was completed, it was facetiously described as "An Indian egg in an English tea cup." And after the building of the second storey it was happily styled as "A glorious Christmas Cake!" Alas! the irreverent are not wanting either and they nickname it: "The Gas Works!"

SECRETARIAT BUILDING

It is popularly known as the Britain Gath or Fortress. It was designed by Sir Herbert Baker and completed in 1929-30 at a cost of one and three-quarter crores of rupees. It consists of two great blocks, North and South, which are possibly the greatest State office buildings in the world. Each block is surmounted by a dome which is 217 feet high from the lowest level of the ground—that is only 21 feet lower than the Prithvi Lat (Kutb Minar). Over the main entrance, some apt aphorisms are inscribed, for example:—"Liberty will not descend to a people, a people must raise themselves to Liberty" and "Honour the State, the Root of Law and Weal."

A Thousand Rooms.

The Secretariat contains about a thousand rooms and roughly eight miles of corridors. An air-conditioning plant, which cools the summer air and warms the winter air, is a

noteworthy feature of great usefulness. The foundation stones, laid by Their Majesties in 1911 at the Darbar site can be seen in the red sandstone vaulted chambers at the base of the two turrets, the Queen's Turret (North Block) and the King's Turret (South Block). Above the foundation-stones are the Royal Insignia, Their Majesties' Coat of Arms and Dedicatory Inscriptions. The Secretariat embodies many admirable features of modern engineering skill, for example the graceful columns, the purest marble screens, high-arched portals, stately court-yards and richly carved porticos, windows and balconies. Sir Herbert Baker, the designer himself, wrote in the *Times* (London) thus:—'The principal underlying the designs of the architects has been to weave into the fabric of the more elemental and universal forms of architecture, the threads of such traditional shapes and features, as were compatible with the nature and use of the buildings.'

Beautiful Paintings.

Its interior decoration is no less imposing than its splendid exterior. It contains beautiful mural paintings. Some most interesting are as follows:—

North Block.

(1) In the basement room, adjoining Central Hall, directly below the great dome, Mr. Fyzee Rahman, a Hindu convert to Islam, has painted a lovely dome, choosing his ideas from Hindu mythology. (2) In Committee Room A, the Bombay School of Art, have painted the various *Apsaras* or Spirits of the Age, which according to the *Puranas* are heavenly dancing girls in the Court of *Indr*. Besides, there are pictures depicting Music, Dancing, Poetry, etc. (3) In Committee Room B, the following six seasons of the year, according to Indian tradition each season or *Ritu* being composed of two months, are represented: *Grisham*, *Varsa*, *Sarat*, *Him*, *Shishir*, *Vasant*. Besides, there are pictures depicting Knowledge, Peace, War and Justice.

South Block

(1) In the Chiefs Waiting Room in the Foreign Office, Mr. Nagarkar has depicted the four castes: Brahmin, Kshatriya, Vaishya, and Shudra. (2) In the Conference Hall, as also in the Legislative Assembly Chamber, the Coat of Arms of various Indian Provinces, have been depicted. They were designed by an Experts' Committee, appointed by the India Office. The following features are most important in the various Provincial Arms: *Madras*: Fort St. George and Palmyra trees. A palmyra tree is a most useful tree, providing not only food but material for house-building, matting, fuel, and innumerable other uses. *Bombay*: Mediæval ships. They are symbolic of the discovery of the East by the West. *Bengal*: A tiger and a mediæval ship. *United Provinces*: Ganga and Yamunaa confluence, Ayodhya (Oudh) fishes and arrow. The confluence of the two sacred rivers at Prayag makes it a most important pilgrimage town. The fishes are regarded as emblems of good luck to both Hindus and Muslims alike. The arrow recalls the fact that here was the original home of the Rajputs. *Punjab*: Five rivers. They are represented by the waves. *Burma*: A peacock. It is the emblem of the old Kings of Burma. *Bihar and Orissa*: The Bo-tree (Ashwathi) or Pippal, and the Swastic. They symbolize Bihar's early association with Buddhism. *Central Provinces*: Trees and cobras. The cobras (*nags*) represent watchfulness and intelligence in the jungles, and also the ancient Nag Dynasty and the provincial capital Nagpur. *Assam*—a rhinoceros. *North Western Frontier Province*:—mountains, a fort and the Crescent Moon. Mountains symbolise the inhospitable nature of these tracts. A fort signifies defence against the plunder loving people of the land. The Crescent Moon gives an Islamic significance to the northern defiles into India. *Baluchistan*:—A mountain barrier and pack camels. A camel expresses the historical trade route across the desert to the West. *Delhi*:—an elephant and lotus flowers. The elephant represent the idea of a ceremonial centre of India. The lotus flowers were originally a most precious emblem of the Hindus. It was adopted by the Tughlak and later on by the Mughal invaders in their forms of architectural

expression, namely, the *Kalash* or lotus-cresting replacing the plain saracenic finial of domes. And now the lotus flowers are unofficially considered as the official badge of British India Government. The Delhi arms are therefore particularly apt.

THE VICEROY'S HOUSE.

The three principal buildings of New Delhi, arranged in order of excellence are:—The Viceroy's House, the Secretariat Building and the Parliament Building. They together form a self contained group, unique in magnificence and immensity of proportion, and receiving from the stately facade of the Viceroy's House a rare touch of dignity and grandeur. Until 1929 the Viceroy's House was not ready for occupation. Lord and Lady Irwin were certainly fortunate, as being the first occupants of this beautiful home. They occupied it on 23rd December, 1929. The Viceroy's House easily commands the greatest admiration of all, in nobleness of design, in beauty of decoration and because of its commanding position, being right in the centre of the Imperial Capital. Naturally, it is the social centre of New Delhi.

A Charming Paradise.

The Viceroy's House is one of the most beautiful palaces in the world. No visitor within its walls can fail to have his imagination awakened by its noble proportions, its majestic columns, and its beautiful marble State apartments and corridors. At night time, when all these are lit up by cunningly disposed electric lights the reflections from the many coloured marble and stone give the whole place the wonderful charm and the picturesqueness of a fairy's creation. The front of the house overlooks a large and perfectly designed old Indian garden. Here there are spacious lawns, restful green trees, glorious bright flower-beds, streams of water and splashing fountains.

The Magnificent Structure.

It is the finest existing specimen of the combined architectural styles for which Sir Edwin Lutyens has so special a genius. Not only the Viceroy's House but also its

furniture has been made to Sir Edwin Lutyen's genius. The furnishings are all of the Indian material. Its magnificent features, its lofty columns, its great central hall, its superb interior decorations, its entire atmosphere of dignity and splendour leave an indelible impression on the beholder. To its west are Sunken Gardens and Mughal Gardens, as delightfully beautiful as any Mughal Emperor could have desired.

Its excellent Equipment.

The Viceroy's House is built of red and white sandstone and many varieties of marble. About $1\frac{1}{2}$ million cubic feet of stone, $4\frac{1}{2}$ million bricks, 7,500 tons of cement and 1850 tons of iron and steel were used in its construction. It stands on an estate, whose total area is 330 acres, including 12 acres of gardens. It contains $1\frac{1}{2}$ miles of corridors, 340 rooms, 227 columns, 35 loggic, 37 fountains, 14 lifts, a complete telephone system, a unique electric installation costing 10 lakhs of rupees. It possesses a thorough water supply and an excellent sanitary system. It is equipped with a refrigerating plant and a kitchen of the most up-to-date type in existence. The main building itself costs about a crore and a quarter of rupees.

The ill-fated Date.

Lord and Lady Irwin occupied the Viceroy's House on 23 December 1929, although it had not then been completed. Unfortunately, on the morning of the very first day of occupation, a bomb exploded under the Viceregal Train, near Purana Kila (Indraprasth), but fortunately nobody was injured. And strangely enough, a similar sad happening on a similar date, that is 23rd December 1912, marked the first State entry into Delhi of Lord Hardinge. In Chandni Chowk, on that ill-fated date, he too, on the whole, had a lucky escape!

SAFDAR JANG'S TOMB

It stands in a beautiful garden, about five miles from Delhi City, midway on the way to Prithvi Lat (Kutb Minar). It was commenced in 1753, the year of death of Safdar Jang.

its historical value is derived from the fact that it is the last great Mohammedan monument. Sir Henry Sharp truly remarks, (Delhi 1928 P, 102): It has been condemned for its excess of ornamentation and effeminate structure of fawn-coloured stone, patterned with other hues. But it is a finely-proportioned work, and in size, massing of its component parts and general effect, stands out superior to anything produced in the previous half century. It is a last expiring effort".

His foiled ambitions.

The high-titled Safdar Jang "Piercer of Battle-ranks" had a poor reputation in war. He actually deserted his command just before the encounter with Ahmed Shah Abdali, at the close of Mohammad Shah's reign. However, he took a leading part in the political intrigues of those troublous times. In fact he was a clever politician and rose to the coveted post of Vazir at the Court of the Emperor Ahmad Shah. He was nephew and successor to Saadat Khan, a Persian from Khorasan, who wielded so great an influence at the Mughal Court as to be nominated the first Nawab of Oudh. However, Safdar Jang's ambitions were foiled by first Ghazi-ud-din, grand-son to the old Turki noble, who founded the Nizam Dynasty of Hyderabad.

A Noble Inscription.

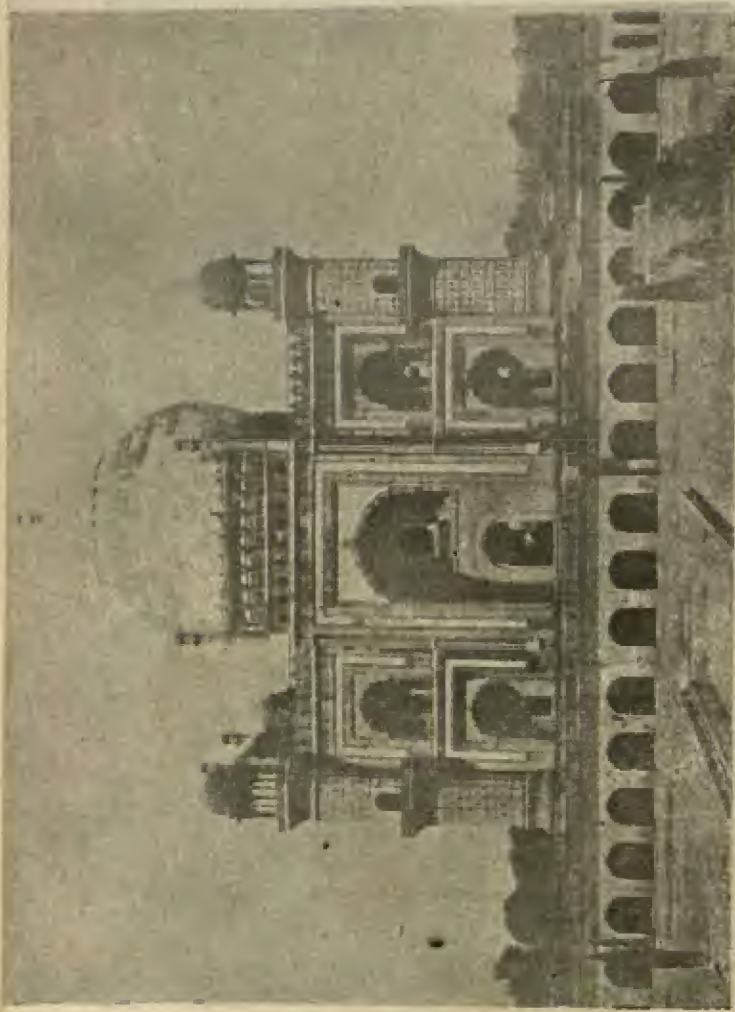
The mausoleum stands on a raised terrace. The central hall, 40 feet high, supports a bulbous dome, with marble minarets. It leads to eight rooms, four octagonal and four square. The tomb is in a perfect state of preservation. It consists of polished white marble, handsomely sculptured, and bears a noble inscription as follows:—"However great and pompous, a man may be in the presence of his fellow men, he is small and humble before God."

Prithvi Stambh (Kutb Minar)

It has been described as the seventh architectural wonder of India. It towers about eleven miles to the south-west of Delhi, dominating the surrounding country to a consider-



Qutub Minar



Safdar Jang

able distance, and defying time, it stands right in the heart of the site, once occupied by the oldest Dilli, the large and prosperous capital founded by Sakas prior to the Christian era, until its conquest by Vikramaditya the Great in about 78 A. D. It stands exactly in the middle of the site, once covered by the citadel built in the middle of the eighth century by Maharaja Anangpal, the first King of Tomars, the Rajput tribe ruling a considerable part of the country between the Himalaya and the Vindhya mountains. It also occupied the centre of Lal Kot, the first stronghold of the Chauhan Rajput tribe.

Delhi's Architectural Glory.

Fergusson, an expert art critic, considers it probably not too much to assert, that this Minar is the most beautiful example of its class known to exist anywhere—superior to Giotto's Campanile, in the poetry and design and finish of detail. Campbell remarks that "the honey-comb work under the balconies differs in perceptible degree from that in the Alhambra at Granada." Lt-Col. H. A. Newell observes (Three Days at Delhi 1926, P. 42): "Owing to the extreme durability of the red sandstone, from which it is constructed the Minar presents a deceptively modern appearance while the excellence and curious beauty of the design, constitute the architectural glory of Delhi".

Truely National Monument.

From internal and external historical evidence, apart from the strong and deep-rooted popular tradition, it appears that it was originally built by Maharaja Prithvi Raj for his wife to see the sacred river Yamunaa from its height every day and that the titles of Sultans and verses from the Koran, which are inscribed on it were done later on. However Kutb-ud-din commenced refashioning it in 1200 A. D. and in his days, it consisted only of the first or lowest storey and the Minar was not included in the Kutb Masjid. Its second and third storeys were added to by his slave, successor and son-in-law, Altamash (1210-36). The fourth and fifth storeys were built by Firoz Shah Tughlak (1351-88). The first,

Various Names.

The story of its name is a fascinating mystery. Popularly it is known as Iron Pillar (Loh Stambh). It is called Paandav Pillar by Wheeler. Sayyed Ahmad Khan would call it Maadhav Pillar giving reasons for believing that the pillar was constructed by Raja Maadhava, who was one of the descendants of Maharaja Yudhishtir and reigned in 895 B. C. Lt.-Col. H.A. Newell styles it as, "Dhav Pillar" presumably on the strength of Mr. Prinsep's translation in 1848, of its most important, sharply cut, Sanskrit inscription of six lines in ancient Devnaagri characters facing west. Mr. Prinsep's translation is as follows:— "This very lofty arm of the adored Vishnu, was erected by the famous Raja Dhav, who obtained, with his own arm, an undivided sovereignty on the earth for a long period". Now both tradition and history are equally silent about Raja Dhav. However, according to Prinsep and Cunningham, he reigned at Delhi in third or fourth century A.D.

Most Appropriate Names.

But Bhan Daji, a great Sanskrit authority, considers that Prinsep's translation is entirely wrong and he gives his own version as follows:— "This Lord of the earth, named Chandr erected this tall flagstaff of Bhagwaan Vishnu in Vishnupadgiri (Vishnu's feet hill.)" Now, Bhan Daji identifies Maharaja Chandr as a Newar King, whose coins are described by Cunningham, Bhan Daji, Thomas and other Sanskrit scholars, give the inscription, a date later than the times of Gupts, who reigned till the middle of the fifth century. According to Sir Henry Sharp (Delhi 1928, P. 39) Maharaja Chandr is conjectured to have lived in the fourth century A.D. At any rate, the fact remains that it was erected in honour of Bhagwaan Vishnu on the happy occasion of the defeat of a race or a dynasty, called Valhikas, at the mouth of the river Indus. And there is no doubt whatsoever that it once carried on its top a figure of *Garud*, the bird on which Vishnu rides. Whether erected by Yudhishtir or Maadhav, Dhav or Chandr, it was certainly built in the honour of Bhagwaan Vishnu and most fittingly therefore, it

should be named Vishnu Stambh. To my mind, the name suggested, Vishnu Stambh stands altogether independent of the rather disputed authorship of this most remarkable relic. However it appears probable that Maharaja Chandr built it. But was he really the Newar King of fifth century A.D. ? And further was this Newar King, a Chakrvarti Maharaja, that is, the Lord of the earth ? And is it not possible that Maharaja Chandr refers to some glorious founder of Chandr or Indu race, whose whereabouts are lost in the mists of antiquity ? All these are mute points. Perhaps some gifted historian of the future will dive deep into the depths of antiquity and throw some light on this fascinating topic. However, the popular name, Loh Stambh (Iron Pillar) is too plain and probably a misnomer. Cunningham, in a note March 1872, gives the following quotation of the late Mr. Frederick Cooper, Deputy Commissioner of Delhi : "The celebrated *Lohē-ki-Lat* or Iron Pillar, is a misnomer, for it is a compound metal, resembling bronze". Finally in my opinion, Vishnu Stambh, appears to be the name *par excellence*.

Original Position.

Its position, original and present, is another strange mystery. According to a very strong tradition, it did not originally stand in the place it occupies to-day. Probably, it was removed from the glorious ancient capital, Indraprasth by Maharaja Anangpaal, the founder of the Taumar Rajput tribe, and set up in its present position, to his newly founded capital of Delhi in the middle of the eighth century A.D. Tradition relates a significant story which runs as follows : Maharaja Anangpaal was assured by a holy Brahman that the pillar, having been firmly driven into the head of *Shesh Naag*, the Serpent King, his empire would be as permanent as the pillar. The Maharaja however was incredulous. Anxious to test a prophecy of such deep importance to his dynasty, he ordered the pillar, to be removed, when to his horror, the foot of the pillar, which had pierced the serpent's head, was found wet with blood. All attempts to re-fix the pillar in the former manner proved useless, the serpent

was gone. It stood loose on the ground. The event is remembered in the following well-known popular verse :

"KILI TO DHILI BHAYE
TOMAR BHAYA MAT HIN."

"The pillar is no more tense
As Tomar lost his sense."

His empire therefore was not to be permanent and in fact it did not last very long.

Existing after all.

However, now it stands within the precincts of Kutab Masjid, a most unusual and quite extraordinary position. Its presence in the Masjid has excited wonder, curiosity, superstition and awe. Lt. Col. H.A. Newell remarks as follows: (Three Days at Delhi, 1926, P. 46): "According to belief, it was held that so long as the pillar of Raja Dhav should stand, Hindu rule would endure at Delhi. The tradition was repeated to Kutb-ud-Din, who showed, how much importance he attached to saying of the kind, by allowing the column a place in his mosque." This explanation of its present position appears to me to be the least plausible and at best a positively misleading one. It is extremely difficult to believe that Kutab-ud-Din, the fanatic Muslim conqueror full of fiery enthusiasm for everything Muslim, who wrought such terrible havoc with the Rajput stronghold, Lal Kot and Rai Pithora Kot, would permit this Hindu pillar to stand right in the midst of his favourite Masjid, merely for the sake of a superstitious saying. And more particularly so when the alleged traditions strongly announced that it stood for the permanent endurance of the Hindu rule, the very idea which would be positively revolting to his thoughts. The probability is that Kutab-ud-Din's efforts to remove it must have failed, as did those of Nadir Shah. According to a fast-rooted tradition, Nadir Shah, ordered the pillar to be dug up, but the workmen employed were unable to comply, as the serpent on whose head it is said to stand, shook his head and caused a great earthquake. According to Sir Henry Sharpe (Delhi, 1928, P. 40) it is "so strong that a

cannon fired at it (it is said by Gulam Kadir) did it but little injury." Obviously therefore, it has stood, all these centuries, not because of anybody's charity or courtesy, but because of its mysterious strength—a strength that has met with admirable success many a challenge in the course of time.

Facts and Figures.

The total height is 23 feet 8 inches, before the present platform was constructed, 22 feet 6 inches below the ground. The capital of the pillar is $3\frac{1}{2}$ feet. Its lower diameter is 16.4 inches and upper diameter 12.05 inches. It terminates about 3 feet below the present ground level in a knob like a flat turnip. To this knob were fixed eight short thick iron bars, on which it rested and these were secured to stone blocks by lead.

Vishnu Mandir (Kutb Masjid)

The original Hindu Mandir was quickly turned into a Masjid by Kutb-ud-din. Like the extensive mosque at Ajmer, called *Arhai-din-ka-Jhonpra*, (two-and-a-half-days' hut), it was a hurried construction, with Arya colonnades and a screen of saracenic arches. Altamash (1211-36) enlarged the sacred enclosure of Kutb Masjid and brought Kutb Minar within its limits. The transformation of Vishnu Mandir into Kutb Masjid has been variously described. Lt Col. H.A. Newell remarks, (Three Days at Delhi. 1926. P. 45) "Particular interest attaches to the ruined sanctuary, on account of its having been the earliest Mohammadan house of prayer ever built in India. Begun in 1193, immediately after the Mussalman conquest of Delhi the walls are Pathan, but the richly wrought pillars are the spoils of Hindu, Jain and Buddhist shrines found in the vicinity." Sir Henry Sharp observes (Delhi 1928 P. 37): "The trabeate structure shows that Hindus were employed in its erection, it were doubtless Hindus too who covered the surface with an exquisite lace-work of Tughra lettering and flowered patterns. The general effect is peculiar."

It is stated that some pillars of Ral Pithora's Vishnu Temple were left intact by Kutb-ud-din. According to Cunningham, some of these pillars may still be seen in mosque proper. "To conceal Arya decorations, every part of the mosque was plastered purposely ornamented, with flowers and texts from the Koran and designs of various sorts. Time has however destroyed the plaster, and the Hindu work is once more exposed to view."

YOG MAYA MANDIR

According to Bhagwat Puraan, Yog Maya was the sister of Krishna. Her original temple is believed to have been erected in the time of Yudhishtir about 1,500 B.C. The present temple stands about 260 yards from Vishnu Stambh (Iron Pillar) and is very sacred among the Hindus. The present temple, built in 1827, along with 81 associated buildings, stands within a walled enclosure, 400 feet square, with a small tower at each end of its corners. The temple and most of buildings were built by the magnanimous Lala Sidhu Mall. Subsequent additions and improvements were made by Shriman Hardhyan Singh. The temple is 42 feet high. Keene gives a very interesting description: "In a marble floored and flat roofed room, 17 feet square, entered through a doorway with a marble frame, is tenderly kept a black sacred stone, concealed in tinsel and cloth, in a marble wide and a foot deep, and two small *punkhas* are suspended over it from the ceiling. A four-legged marble table, 18 inches square and 9 inches high stands in front of the idol on the floor of the room, and offerings of flowers and sweetmeats are placed on it. About 8 feet in front of the temple is an iron cage, 5 feet square and 10 feet high, containing two stone tigers. Offerings of wine and meat are not acceptable to the goddess, and she does not permit the use of bed-steads within the enclosure of her sanctuary."

BAOLIS

About a quarter of *Kos* (half a mile) to the south west of *Prithvi Stambh* (*Kutab Minar*), there are two immense *Baolis* or wells of considerable depth and unusual proportions. On one side, each well has a very long sloping approach to the water, consisting of innumerable lights of stone steps. A special class of divers, men and boys, however near them. They are ever so eager to earn a few *anna* by diving into their inky depths from their dizzy tops, for the entertainment of the visitors. Were such feats performed in any Western country, they would doubtless be acclaimed as wonderful achievements and certainly figure on the silver screens all the world over.

RAI PITHORA KOT

When Muslim raids became a serious menace to *Lal Kot*, it was decided to build a new but larger stronghold on the side from which attacks were most to be feared. It was named *Rai Pithora Kot*. According to *Sayyad Ahmad Khan*, *Maharaja Prithvi Raj* built the citadel and fortified the city in 1143, but *Cunningham* places this event as late as 1180 or 1186. It was 7 miles in circumference. *Lal Kot* was only $2\frac{1}{2}$ miles in circumference. It has 10 gates *Ranjit*, *Sohan*, and others. *Ranjit Gate* was styled *Ghazni Gate* subsequently. According to *Ibn Batuta*, who visited *Delhi* in 1333, *Badaon Gate* was the principal gate. The position of *Badaon Gate* and *Ranjit Gate* can be fixed even to-day with some certainty. It contained 27 *Arya*, *Jain*, and *Buddhist* temples, the elaborately carved pillars of which were used later on by Muslim conquerors to build their mosques. According to *Ibn Batuta*, "the lower part of the walls is built of stone, the upper part of bricks." Undoubtedly the lower stony part was *Hindu* and the upper brick part *Muslim*.

JEHAN PANAH (World Asylum)

This fourth Muslim city was built in 1327 by the second Tughlak King, Mohammad Tughlak (1324-51), with a view to join up Kutab and Siri with walls, for the protection of the population—hence its name. It was enclosed by massive walls some five miles in circumference. The ramparts were pierced by thirteen gates, of which six were on the north side and seven on the south. At present it is represented by various monuments such as Vijya Mandal (Victory Tower).

SIRI

The second Muslim city was built about 1303 A.D. by Ala-ud-din Khilji (1295-1315), some three miles to the north east of the first Muslim city Kutb, with a view to provide for the growing population. Originally it was enclosed by particularly massive walls, which were demolished by Sher Shah Suri (1539-45) and materials transported for completing the building of the sixth Muslim city, Purana Kila, on the site of ancient Indraprasth. Now-a-days occupied by Shahpur village, it is only represented by some remnants of its once mighty walls.

Timur's Impressions.

Timur, the Lame or Tamarlane, the Mughal invader who stormed Hindusthan with his Tartar hordes in 1398, has left the following record of his impressions of the then Delhi, "When my mind was no longer occupied with the destruction of the people of Delhi, I took a ride round the three cities. Siri is a circular city. Its buildings are lofty and are enclosed by strong fortifications of stone and brick. Old Delhi (Kutb) has a similar fort, but larger. From one to the other, a considerable distance runs a massive wall of stone and cement. The part, called Jehan-panah is in the centre of the inhabited area. The fortifications of the three cities have thirty gates—of which Jehanpanah has thirteen, Siri seven and old Delhi (Kutb) ten."

Greatest Human Slaughterer

An eminent educationist, Mr. E. Marsden, I. E. S. observes thus about the terrible Timur (Junior History of India, London 1930, P. 51-2): "He was by nature very cruel and hard-hearted. He is said to have caused the death of more people than any man who ever lived. Five hundred years have passed since that dreadful time, but never, before or since, has there been such awful slaughter. The Turki King who ruled the country was a Muhammadan so that Timur could not say that his object was to spread the faith of Islam. All he wanted to do, and all he did was to kill. Dilli was left crushed and ruined. Timur was only five months in India. His visit passed like a dreadful dream, but the people of Hindusthan long remembered the cruel, flat-nosed, filthy Tartars and their lame and long-legged chief, with his fierce look, piercing eyes and shrill voice."

TUGHLAKABAD

It lies about 5 miles from modern Delhi. Historians assert a most incredible fact that the colossal work of building the citadel and fort of Tughlakabad was completed in two years 1321-23, by Ghias-ud-din Tughlak a soldier of fortune, the founder of Tughlak dynasty. One-sixth the area in the south-west was occupied by the citadel, containing the Emperor's Palace. Extensive remains of Jama Masjid and Burj Mandir still remain. The very name Burj Mandir indicates that probably Tughlakabad was another modification of some pre-existing Hindu building. A word can certainly indicate a historical trend, if nothing more. The probability is heightened by the fact that such a colossal building was finished in two years only. The fort had thirteen gates, seven tanks and a remarkable well, 80 feet deep in the solid rock. Besides, it had subterranean corridors and apartment at depths varying from 30 to 80 feet. On its south side, there was a big artificial lake with an embankment and on other sides, there was a wide moat.

The tomb of Ghias-ud-din Tughlak appears like a fortress, because of its sloping walls and warlike turrets. It lies in

the centre of the artificial lake. It was connected with the citadel by means of a stone causeway 600 feet long, carried on 27 arches. The tomb contains three graves, those of Ghias-ud-din Tughlak, his queen and his son.

The founder of Tughlakabad met a miserable end. His son planned a remarkable scheme to kill his father. The Emperor was returning from Bengal and Dacca. Prince, in conspiracy with the Nizam-ud-din Aulia, arranged a public welcome for him in Delhi. For this purpose, a specially constructed pavilion was put up. It was so planned that when the Emperor should stand in it to watch the Imperial elephant pass, the shaking of the heavy beasts should cause it to collapse and bury him in its ruins. The ingenious scheme worked perfectly alright to the supreme delight of the Prince. And such was the fate of the founder of Tughlak Dynasty.

And then Prince Mohammad having so skilfully murdered his father, succeeded to the throne. He turned out to be the very monster of cruelty. He was the veritable Nero of East. Sir Henry Sharp remarks (Delhi 1928, P. 47): "His character was marred by uncontrolled temper and fiendish cruelty; and his administration was finally ruined by his habit of enforcing novel methods upon a conservative people and visiting them with wholesale hatred and massacre when they failed to respond...his exactions and eccentricities caused numerous revolts." He became known as the Khuni Sultan or Bloody King. Ibn Batuta, who visited Delhi in 1341, says that Mohammad Tughlak was of all Kings "the most famous for the shedding of blood". His reign of terror lasted 27 years. His successor, cousin and friend, the good Emperor Firoz Shah, is said to have placed near Mohammad's head in the grave, a most remarkable coffer. It contains duly executed documents of pardon. Firoz Shah sought out all surviving victims of the dead tyrant, implored their pity and got the signatures of all of them, the maimed and the blind, to the effect that they freely forgave all the injuries inflicted upon them or their relatives,

KALI DEVI MANDIR (Kalkaji)

Tradition says that millions of years ago, some gods living in the neighbourhood were troubled by two giants. They sought help from the God Brahma who referred them to the goddess Parvati. To kill the giants Parvati produced from her mouth goddess Kushki Devi and from the eyebrows of Kushki Devi, a monstrous goddess Kali Devi "whose lower lips rested on the hills below and her upper lip touched the sky above." Kali Devi obtained a complete triumph over the giants and fixed up her abode, about 5000 years ago in this temple and has since been worshipped here. The worship of Kali Devi is at least as old as the times of Prithvi Raj. The oldest part of the present temple was built in 1764. Kali Devi idol, placed in the centre of the temple, is completely covered with brocade and red cloth. It is enclosed on three sides by a red sandstone and marble railing six feet high, presented by Shriman Durga Singh. In 1816, Raja Kedar-nath added twelve outer rooms to the temple and surmounted the whole with a lofty pyramidal dome. In front of the temple there are two tigers of red sandstone, with a bell over the head of each, with the votaries ring, when returning from worship. A lamp, fed with ghee (clarified butter), burns day and night in the temple. Offerings are made to Kali Devi. A weekly fair is held on every Tuesday. Crowds from Delhi and neighbouring villages flock to the temple on the eighth of Chaitra and Aashwan every year.

OKHLA CANAL HEADWORKS

Okhla, the Headworks of Agra Canal, consists of Weir, Under-sluice, Canal Head and Lock and River Training Works. On the left bank of the river Yamunaa, they extend from the Railway Bridge Delhi to the Weir and on the right bank, from the Weir to a distance of three miles below. The Opening ceremony of the Agra Canal was performed in March 1874 by William Muir K. C. S. I. The Canal irrigates Gurgaon District of Punjab Province and Mathura and Agra Districts of United Provinces. The

boating charges are Rs. 10 per month and Re. 1 per day (6 a. m. to 8 p. m.). Sanction has to be obtained from the Executive Engineer, Upper Division, Agra Canal Office, Delhi. Okhla Headworks provides a most popular resort for outings and excursions—a quiet and pleasant retreat from the hustle and bustle of a modern metropolis.

NIZAM-UD-DIN TOMB

It is about five miles from Delhi. It is one of the most sacred places of Muslim pilgrimage in India. Its chief interesting feature is that it contains characteristic examples of marble masonry, representing the continuous efforts of six centuries. Followers of the saint tell marvellous tales of the cures wrought by a visit to the shrine, of prayers miraculously answered and boons conferred. Critics recount sinister traditions concerning his personality, describe him as a wizard, a member of a dangerous secret society with headquarters at Khorasan and as the founder of Thuggism.

Reciprocal Curses.

The story goes that a feud arose between Nizam-ud-din, who was excavating the tank at his Dargah and Ghias-ud-din, who was building his Tughlakabad. The Sultan forced the local labourers to complete the walls and the Saint retaliated by causing them to work at the tank at night by the light of the lamps. The Sultan observing that the labourers were weary because of night work, forbade the sale of oil to the Saint. Nizam-ud-din, however caused a light to exhale, from the waters of the deepening tank, so that his work may continue. After this, the Sultan and the Saint began cursing each other. The Sultan laid the curse of bitterness on the Saint's tank waters, and the Saint the curse of desolation on the Sultan's city. Nizam-ud-din declared about Tughlakabad: "*Ya base Gujjar, ya rahe ujar.*" (May the city be inhabited by Gujjars or lie desolate.) And this prophecy was literally fulfilled.

The conspiracy.

It is asserted that Mohammad, son of Ghias-ud-din, conspired with the Saint Nizam-ud-din, to destroy the Sultan,



Nizam-ud-din



Council Chamber (Interior)

that as the Sultan was returning from Bengal to Delhi, the saint was heard to repeat the phrase "*Hanuz Delhi dur ast*" (Delhi is distant yet), that a pavilion was constructed for the Sultan's reception outside the city, that it was pre-arranged that elephants should collide with the pavilion, overthrowing it and burying Ghias-ud-din Tughlak and his younger son.

JEHANARA BEGAM TOMB

The grave of the beautiful daughter and faithful companion in prison of Shah Jehan lies near by. Bernier describes this noble princess as "very beautiful, a great wit, and passionately beloved by her father." Manuci observes that "she was lovely, discreet, loving, generous open-minded and charitable. She was loved by all and lived in state and magnificence. This Princess had an annual income of three million rupees, in addition to the revenues of the port of Surat, assigned for her expenditure on betels. She had, in addition, many precious stones and jewels that had been given to her by her father. She exerted herself a great deal to secure the crown for her brother Dara..... When the Begam leaves her palace to go to Court, she proceeds in great pomp, with much cavalry and infantry and many eunuchs. The last named, who surround her very closely, thrust on one side everyone they find in front of them, shouting pushing and assaulting everybody, without the least respect of persons." Many interesting tales are told of this popular Princess. Her golden bedstead bore the following Nagri inscription: "*Begam Sahiba ka Palang*" (Begam's Golden Bed.)

The Humble Jehanara.

A marble slate bears the celebrated inscription, composed by the Princess herself shortly before her death at Delhi in 1681. It runs as follows: "Let no rich pall adorn my grave. The grass is the best covering for the tomb of the poor in spirit, the humble, the transitory Jehanara, disciple of the holy men-of Chisht, the daughter of the Emperor Shah Jehan."

HAMAYUN TOMB

Hamayun himself selected the site for his mausoleum. It was built in 9 years, 1556-65, by the widow of Hamayun Hamida Bano, popularly known as Haji Begam, mother of Akbar, at a cost of 16 lakhs of rupees. From architectural view-point it is specially important as it is the earliest example of the Mughal school. Sir Henry Sharp remarks: (Delhi 1928, P. 89): "For size and impressive grandeur, no other tomb, built at Delhi, and indeed few in India, can compare with it."

Tragic Memories.

The tomb is full of tragic memories. It contains the graves of Hamayun, his wife, the ill-fated Prince Dara Shakoh, the heir-apparent to Shah Jehan, murdered by his younger brother Aurangzeb; and of Emperors Jehandar Shah (1712-13), Alamgir II (1754-59), both murdered.

Dramatic Imperial Tragedy.

The central chamber opens into a number of small rooms and it was in one of these dimly lighted rooms—the nearest on the right—that Bahadur Shah, the last Mughal Emperor, sought refuge in 1857, after the fall of Delhi. Lt.-Col. H. A. Newell observes: (Three Days at Delhi 1926. P. 57). "History records nothing strange, nor more dramatic, than the imperial tragedy enacted within the shadowy tomb on that hot September afternoon. Here, by the gleaming marble sarcophagus of the first hereditary monarch of the House of Taimur, the last monarch of the famous line yielded up the sword, wherewith Hamayun had cut his way to Empire." Bahadur Shah surrendered unconditionally to the British and his life was spared. But his sons and nephews were summarily executed by Major Hodson, with his own hand, within sight of the tomb.

INDRPRASTHA

Otherwise called Indarpat, it is the site of the oldest capital of Hindustan. Here stood the glorious city founded

by Yudhishtir, the eldest of the five Paandav brothers, the heroes of Mahabharat. It is believed to have formed part of the five tracts of land, held by the five Paandav Princes, and claimed by Yudhishtir, as the price of peace. But their adversary, Duryodhan, the leading Kaurav Prince, absolutely refused them even so much land as a needle's point could cover. However a battle followed and the Paandav inflicted a crushing defeat on the Kaurav, on the celebrated battlefield of Kurakshetr about 1,500 B. C. In those distant days, Yamunaa lay a mile to the west of its present course, practically along the Delhi-Mathura Road. Prof. T. G. R. Spear remarks (Indian State Railways Magazine February 1931, p. 404). "Nothing remains of the City of Indraprasth, for the sufficient reason that the buildings of the period were of wood and have long since disappeared."

PURANA KILA (Old Fort)

This sixth Muslim city was built 1533-45 by the Mughal Emperor Humayun and his Afghan conqueror Sher Shah Suri, on the site of Indraprasth, the oldest capital of Hindustan. It is situated two miles in circumference, it is rectangular in plan and is enclosed by walls of great solidity. It contains two conspicuous buildings—Sher Mosque and Sher Mandal. Both were erected by Sher Shah Suri, the Afghan conqueror of Humayun. It was on the steep flight of stair-case of Sher Mandal that Humayun fell and sustained his mortal injury and died six months after regaining his lost Empire.

FIROZABAD

This fifth Muslim city was built about 1354 by the third Tughlak King, Firoz Shah, about eight miles north of Kutb, at present situated just outside the south-east corner of modern Delhi. It is remarkable to-day for the splendid Ashok Stambh (Pillar) amidst its ruins. In its days of glory, it extended from the Ridge to Indrapat, being over six miles in length and two in breadth, with a population of 1 500,000. It contained eighteen townships and eight great mosques.

each accommodating ten thousand worshippers. Nay, the architectural activity of Firoz Shah Tughlak was, certainly enormous. Besides founding Firozabad, he is stated to have built 40 mosques, 30 schools, 20 serais, 50 hospitals, 100 tombs, 10 baths, 150 wells, 100 bridges, 50 sluices and one canal from the Yamunaa.

Lured to Death.

It was to the ruins of Firozabad that the Mughal Emperor, Alamgir (1754-59) was lured to death by the orders of Ghazi-ud-din, the Commander-in-Chief. A story was told to the Emperor that a noted *fakir* had come to live there. The pious Emperor decided to pay the holy man a visit and accordingly he went to the deserted spot. And, as he was about to enter the pretended lodging of the saint, the hired assassins seized the Emperor, struck off his head and flung the headless body out from a window of the mosque, on to the river bank, where it rotted for a couple of days. Finally it was buried, but without any royal pomp.

ASHOK STAMBH

This outstanding monument stands in a state of splendid preservation amidst the remnants of Firozabad. According to Lt-Col. Newell, Firoz Shah Tughlak (1351-58) "found it in the village of Tobra in the Khizrabad District." Sir Henry Sharp observes (Delhi 1928 P. 56): "Firoz Shah brought two Ashok Pillars to Delhi, this one from Ambala District which he set up near the buildings he erected on the Ridge. According to another authority, "it was brought by Firoz Shah from Nahira, close to Khizrabad, about 120 miles from Delhi."

A Remarkble Achievement.

However it was wrapped in reeds and ramskins. Thus carefully encased it was lifted on to a specially constructed wagon, run on 42 wheels. It was hauled by men to the Yamunaa with ropes. After being transported over boat, it was finally set up in Firozabad. According to the historian, Shams-i-Siraj Afif "after it was raised, some ornamental friezes of black and white stone were placed around its two

capitols and over these there was raised a gilded copper cupola called Minar-i-Zarin (Golden Pillar), and according to Finch 1611, it had "on the top a globe surmounted by a crescent." The top of the pillar has since been injured by lightning or cannon balls.

Facts and Figures.

Its supposed weight is 27 tons. It is 46 feet 8 inches in length, 42 feet 7 inches being exposed and 4 feet 1 inch being imbedded in masonry. The upper and lower diameters of its exposed length are 25.3 ins. and 38.8 inches respectively. It is carved with inscriptions in ancient Pall, the sacred Buddhist tongue, the spoken language of third century B. C., a derivative of Sanskrit. It has four distinct inscriptions, on the four sides, facing the cardinal points. There is one long inscription immediately below them which goes completely round the pillar. The last ten lines of the eastern face and the long continuous around inscription are peculiar to this pillar of Delhi. Originally the famous Maharaja Ashok of Magdh, built about 250 B. C. a series of such pillars from Kabul to Orissa. Now, however, there are six pillars in existence: two at Delhi, two at Lahore, one at Sanchi and one at Paryaag.

NIGAMBODH CHAT

It means Ved-knowledge Ghat. It is believed to have existed in the time of Yudhishtir, who is said to have performed here the final rites of Ashvamedh Yajya and it is here again that Brahma is said to have acquired his divine knowledge of the holiest book, Ved. Its present site is near the Red Fort.

NILI CHHATTRI MANDIR

It stands northward of Salimgarh, in a line of ghats and temples, along the east side of the road from Delhi to Meerut. It is believed that on this site, there stood a temple built by Yudhishtir. Cunningham states that the present temple was most probably built by the Maharattas, during their short occupation of Delhi.

यागरपर लगाना

का

अमर संदेश देने वाला सुप्रसिद्ध और सचित्र मासिक पत्र

= मानव धर्म =

सम्पादक—अखिल भारतीय रेडियो से श्रीमद्भगवद्गीता व्याख्याता

कविचर पंडित दीनानाथ भार्गव 'दिनेश'

सगल सुबोध हिन्दी में कर्म, भक्ति, ज्ञान-विज्ञान

और संस्कृति का एकमात्र धार्मिक पत्र

मानव धर्म में—विद्वानों आचार्यों और महात्माओं के भाव पूर्ण और उपयोगी लेखों के साथ साथ, हर महीने श्री दिनेश जी द्वारा गीता की सोजपूर्ण, व्यवहारिक, सगल और विस्तृत व्याख्या लगातार प्रकाशित होती है।

प्रत्येक हिन्दू परिवार में मानव धर्म अवश्य होना चाहिए

विद्वानों ने मुक्त कंठ से इसकी प्रशंसा की है

वार्षिक मूल्य केवल ४३) नमूने के लिये 1२) के टिकिट भेजिये

मैनेजर—

मानव धर्म कार्यालय,

पीपल महादेव, देहली।

CATALOGUED.

12/14/61

DELHI ROAD & TOURIST MAP.

Scale 1:50,000
Imperial and Metric



RESIDENCES NORTH WIND

No.	Name
1	Residence of the Governor
2	Residence of the Chief Minister
3	Residence of the Deputy Chief Minister
4	Residence of the Minister in Charge of the Home Department
5	Residence of the Minister in Charge of the Education Department
6	Residence of the Minister in Charge of the Health Department
7	Residence of the Minister in Charge of the Agriculture Department
8	Residence of the Minister in Charge of the Industries Department
9	Residence of the Minister in Charge of the Public Works Department
10	Residence of the Minister in Charge of the Transport Department
11	Residence of the Minister in Charge of the Forest Department
12	Residence of the Minister in Charge of the Labour Department
13	Residence of the Minister in Charge of the Social Welfare Department
14	Residence of the Minister in Charge of the Public Relations Department

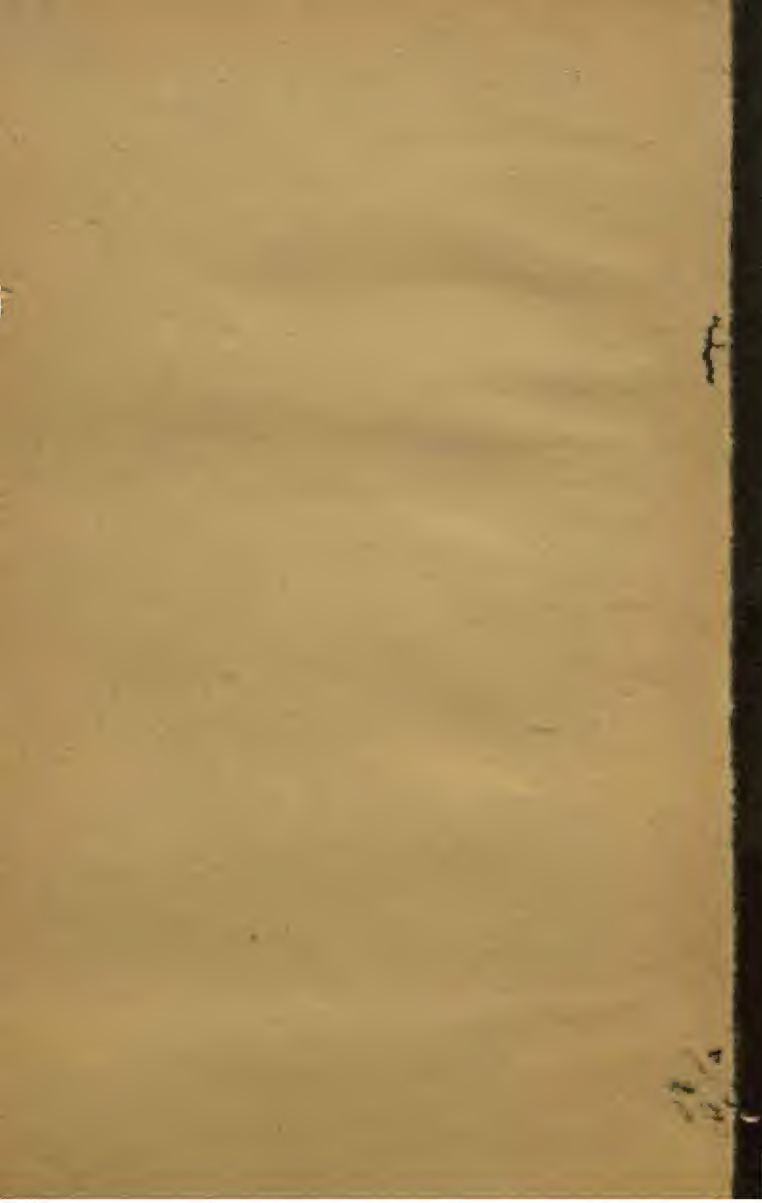
SOUTH WIND

No.	Name
15	Residence of the Minister in Charge of the Law Department
16	Residence of the Minister in Charge of the Revenue Department
17	Residence of the Minister in Charge of the Public Health Department
18	Residence of the Minister in Charge of the Public Safety Department
19	Residence of the Minister in Charge of the Public Order Department
20	Residence of the Minister in Charge of the Public Security Department
21	Residence of the Minister in Charge of the Public Administration Department
22	Residence of the Minister in Charge of the Public Works Department
23	Residence of the Minister in Charge of the Transport Department
24	Residence of the Minister in Charge of the Forest Department
25	Residence of the Minister in Charge of the Labour Department
26	Residence of the Minister in Charge of the Social Welfare Department
27	Residence of the Minister in Charge of the Public Relations Department
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